

the

inland

printer

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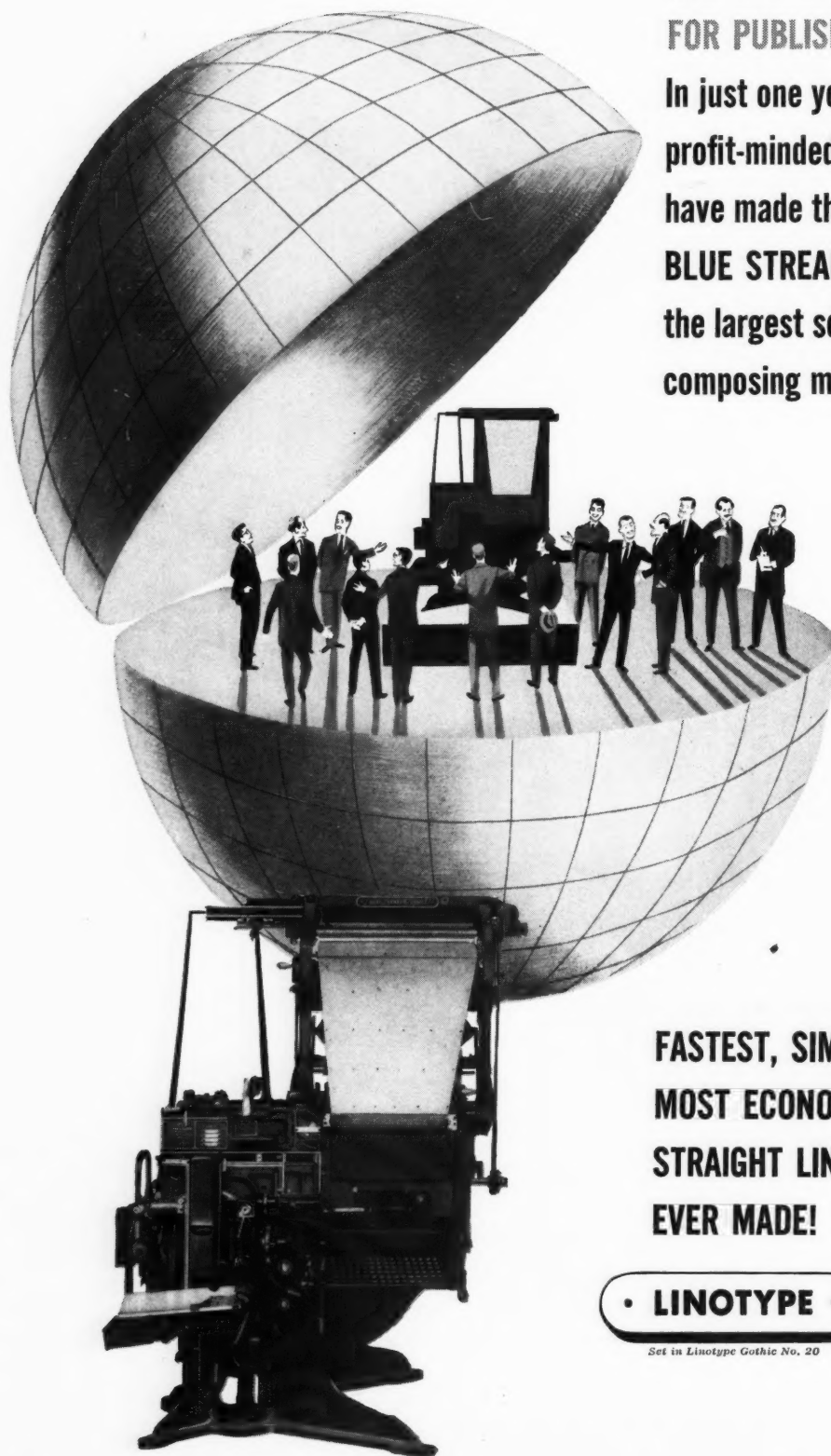
OCTOBER 1951



✓ R v. 128 Oct. 1951 - Mar 1952

**OPENING UP  
NEW WORLDS  
FOR PUBLISHERS!**

**In just one year's time,  
profit-minded publishers  
have made the  
BLUE STREAK COMET  
the largest selling  
composing machine in the world!**



**FASTEST, SIMPLEST,  
MOST ECONOMICAL  
STRAIGHT LINE MACHINE  
EVER MADE!**

**• LINOTYPE •**

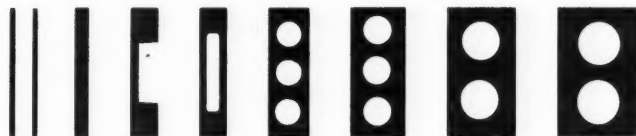
Set in Linotype Gothic No. 20

*Teck*

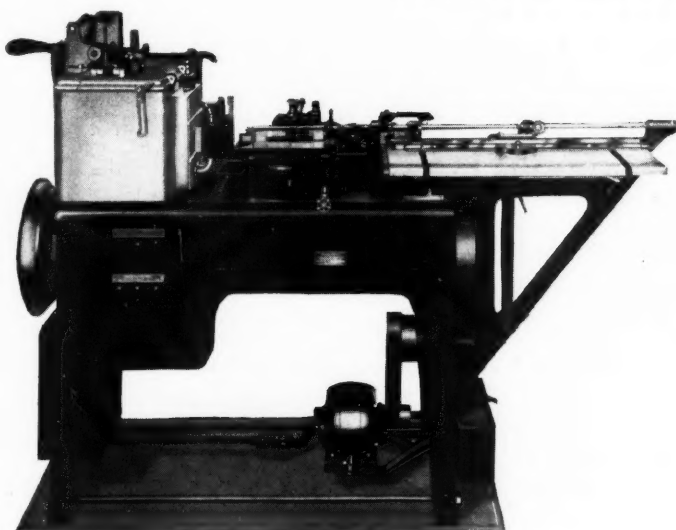


# The Elrod

This efficient equipment meets the strip material requirements of the modern composing room for consistent performance and the production of an abundance of high quality leads, slugs, rule and base material, available when your compositors need it. The examples shown below



suggest the wide variety and thickness (1-point to 36-points) of the product to be had from one single Elrod machine. They also indicate why so many outstanding printing and publishing plants have made the Elrod the basis of their strip material supply, assuring an ample quantity at all times, and expediting the entire production program.



The Elrod is simple in design and mechanism, and produces material in one continuous strip of metal, cooled and solidified under pressure. It affords the utmost in dependable service, with moderate operating costs and upkeep expense.

**Ludlow Typograph Company** 2032 Clybourn Avenue, Chicago 14, Illinois

Set in members of the Ludlow Karnak family

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

**A GREAT NAME TO TIE TO—**

# WESTON BOND

25% RAG CONTENT

**Formerly "Blackstone Bond"**

**A PRESTIGE PAPER FOR ALL-PURPOSE USE . . .  
NOW MADE IN THIS COMPLETE SELECTION OF POPULAR ITEMS**

**WESTON BOND — WHITE AND 5 COLORS . . .** A proud product of one of America's oldest and most famous papermaking families. Expertly made for extra value from selected new rag clippings . . . in white and five appealing colors and in a complete range of sizes and weights.

**WESTON OPAQUE BOND . . .** The utmost in brightness, whiteness and opacity for striking letterheads and printed or lithographed pieces. Recommended wherever extra opacity and brilliance are desired or for light weight without show-through.

**WESTON BOND—LITHO FINISH . . .** All the quality and character of a fine 25% rag bond . . . *plus* a smooth, soft, flat vellum finish especially suitable for fast production of crisp, clean lithographed impressions.

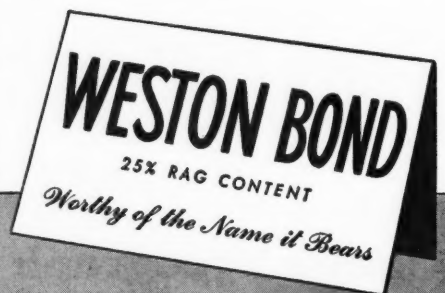
**ENVELOPES WITH "GRIP-QUIK" SEALING GUM . . .** U. S. Envelope Company's famous "Grip-Quik" adhesive insures instant, permanent sealing with complete freedom from curling, warping or premature sticking . . . without sacrificing the appearance or printing and writing qualities of Weston Bond.



*Ask Your Weston Distributor For The New WESTON BOND Sample Book.*

MADE BY  
**BYRON WESTON COMPANY**  
DALTON, MASSACHUSETTS

*Makers of papers for business records... Since 1863*



## LETTERS TO THE EDITOR

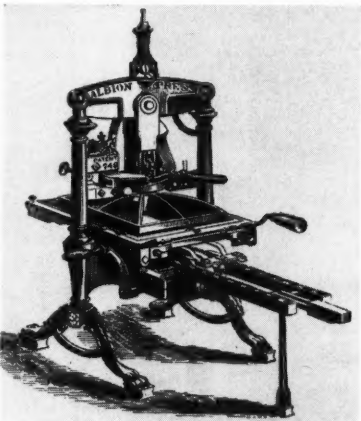
### Washington, Not Albion

Editor, THE INLAND PRINTER:

I greatly enjoyed Paul Fisher's article, "Deepdene: The Last Summer," in your August issue. I should like to call your attention, however, to an error in the caption under the illustration of Goudy inking a form on an iron hand press. The press illustrated is not an Albion press, as stated, but a Washington hand press. It is true that Goudy used an Albion press, once in the possession of William Morris, at Deepdene, but the press he used at the Anderson Galleries was evidently not



Goudy once used Washington Hand Press . . .



. . . but he also owned an English Albion

an Albion. The toggle joint action of the Albion differed from that of the Washington, and the spring of the Albion was enclosed in the head, not exposed on both sides as in the Washington press.

I enclose a photograph of a cut of the Albion taken from Jacobi's *Printing*, London, 1890.

—Jacob Kainen, Curator, Division of Graphic Arts.

### It's Washington Again

Editor, THE INLAND PRINTER:

When the August issue of THE INLAND PRINTER arrived, we found it, as  
(Continued on Page 85)

# THE INLAND PRINTER

FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

VOLUME 128 • OCTOBER, 1951 • Number 1

Wayne V. Harsha, Editor

J. L. Frazier, Consulting Editor

G. Edward Maxwell, Assistant Editor

Cecil Hancock, Production Manager

George Eaton, Associate Editor

Leslie H. Allen, Eastern Editor

Lloyd C. Gossman, Circulation Manager

## Leading Articles This Month

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This Month's Cover designed by LeRoy A. Barfuss

Member Associated Business Papers



Member Audit Bureau of Circulations

Joseph J. O'Neill, Manager, 309 West Jackson, Chicago 6, HARRISON 7-7890

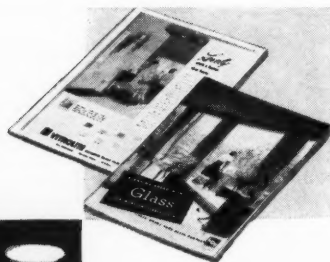
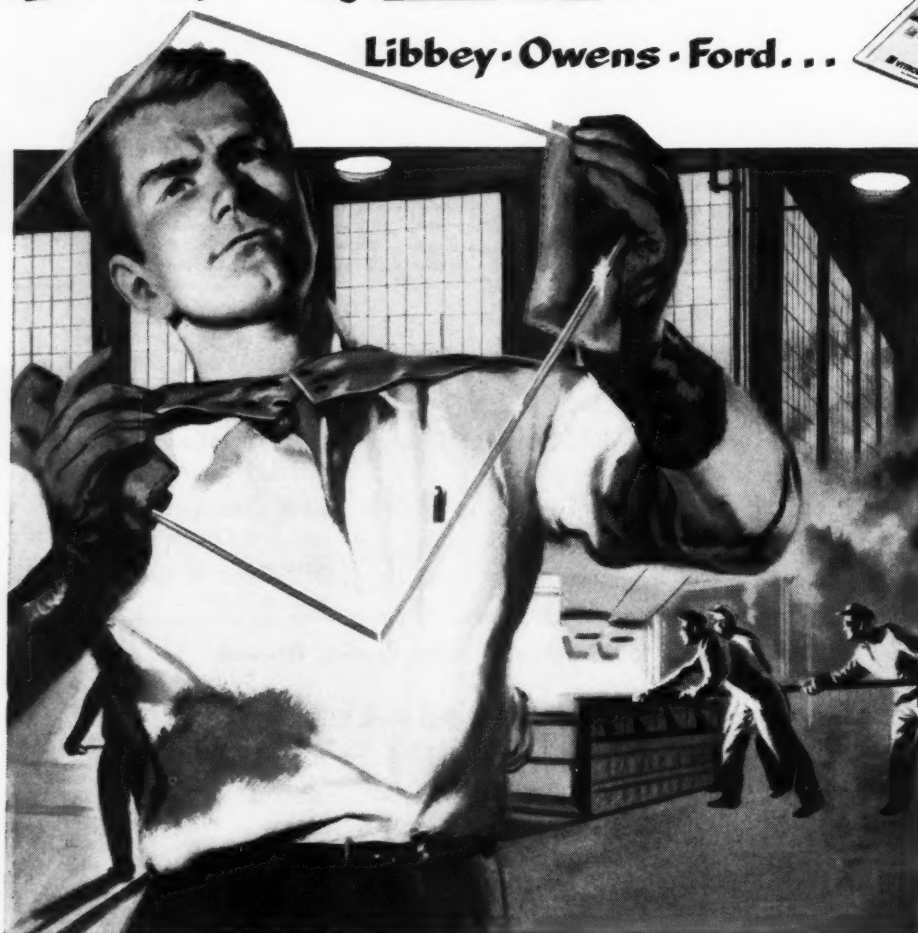
William H. Thorn, Eastern Advertising Representative  
522 Fifth Avenue, New York City 18, MURRAY HILL 2-7888

Don Harway & Company, Pacific Advertising Representative  
1709 W. 8th, Los Angeles 14, FAIRfax 8576

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**Finest printing costs less for**

**Libbey-Owens-Ford...**



**...thanks to the revolutionary economy  
of *Consolidated* Enamel Papers**

By the time plate glass has passed all the inspections required at Libbey-Owens-Ford, it's as flawless as advanced manufacturing methods can make it. But the job of picturing such perfection in printed sales materials is a real challenge to the finest paper.

For years the only papers of suitable quality for Libbey-Owens-Ford booklets, ad reprints and other printed sales aids were old style, premium-priced enamels. Today, Consolidated Enamel Papers provide the same

fine printed results at a saving of 15 to 25%.

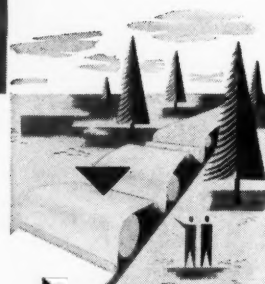
This economy is the direct result of the revolutionary papermaking method pioneered by Consolidated. As a printer, you will appreciate the way it can help you quote lower estimates and turn out your finest jobs *for less*.

We suggest you compare Consolidated Enamel Papers with *any* enamel paper you are now using. Your Consolidated paper merchant will be glad to furnish trial sheets without obligation.

***Consolidated* ENAMEL PAPERS**

PRODUCTION GLOSS • MODERN GLOSS • FLASH GLOSS

©CONSOLIDATED WATER POWER & PAPER COMPANY • Makers of Consoweld—decorative and industrial laminates  
Main Offices: Wisconsin Rapids, Wisconsin • Sales Offices: 135 So. La Salle St., Chicago 3, Illinois



**Finest enamel paper quality at lower cost** is the direct result of the enameling method which Consolidated pioneered. Operating as a part of the papermaking machine, it eliminates many costly steps still required by other papermakers and produces highest quality paper, simultaneously enameled on both sides, in a single high-speed operation.



leadership  
is our  
heritage



# SAM'L BINGHAM'S SON MFG. CO.

daily serves printers in 31 states

With 19 modern factories making rollers  
for use today on today's presses . . .

And over 5 generations of top-flight service  
to the printing industry . . .

Our reward is the faith of thousands of  
American printers who swear by  
Sam'l Bingham's Son Mfg. Co. rollers  
and our ability to deliver  
"The Right Roller—Right Away!"

**WE ARE NOW MAKING**

**COMPOSITION ROLLERS FOR**

## WINTER USE

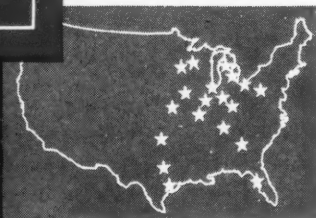
**SHIP YOUR OLD ROLLERS TO THE**

**FACTORY MOST CONVENIENT TO YOU**

SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

PRINTERS' ROLLERS  
LITHO-OFFSET ROLLERS



Let us serve you too!  
There's a factory  
near you.

Atlanta  
Chicago  
Cincinnati  
Cleveland  
Dallas  
Des Moines  
Detroit  
Houston  
Indianapolis  
Kalamazoo  
Kansas City  
Minneapolis  
Nashville  
Oklahoma City  
Pittsburgh  
St. Louis  
St. Paul  
Springfield, O.  
Tampa, Fla.

**MAKERS OF** RUBBER • NON-MELTABLE • FABRIC-COVERED • ROTOGRAVURE • OFFSET • COMPOSITION • VARNISH-LACQUER • GRAINING **ROLLERS**

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

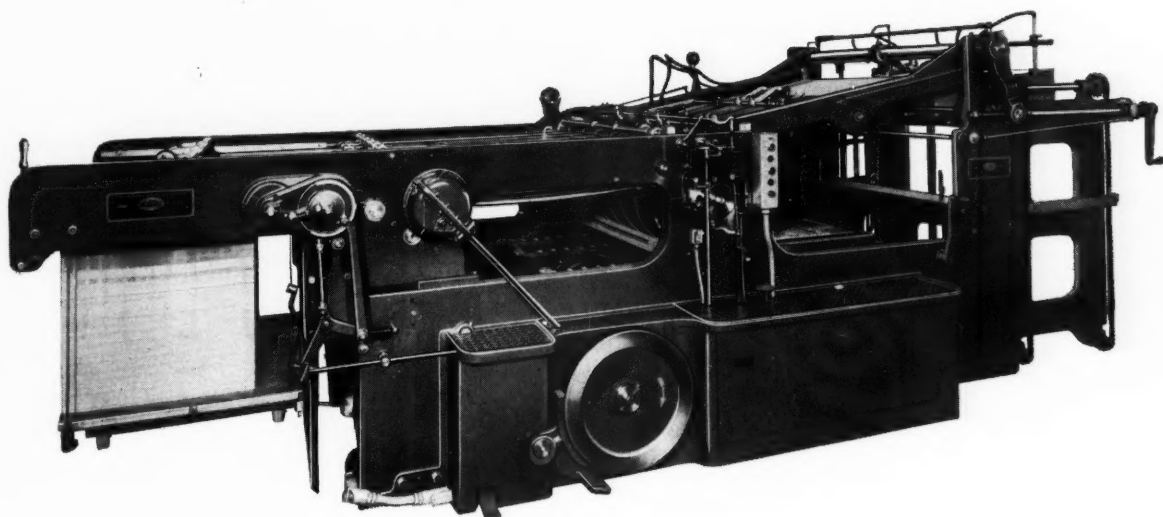


## test it yourself

Naturally, few printers or lithographers have the instruments with which to duplicate the scientific tests conducted at the Nekoosa-Edwards laboratories. But we do invite you to judge Nekoosa Bond with a few simple tests of your own. Try *folding* a sheet. Nekoosa Bond can take it. *Erase* on it—*type* on it—*write* on it—and you'll appreciate the splendid surface-sized finish. Letterpress or offset—for letterheads and most other office stationery—you can't buy more satisfaction in a paper. Nekoosa-Edwards Paper Company, Port Edwards, Wisconsin.

# NEKOOSA BOND

The new and Improved  
**Miller 28<sup>x</sup>41**  
Cutter and Creaser



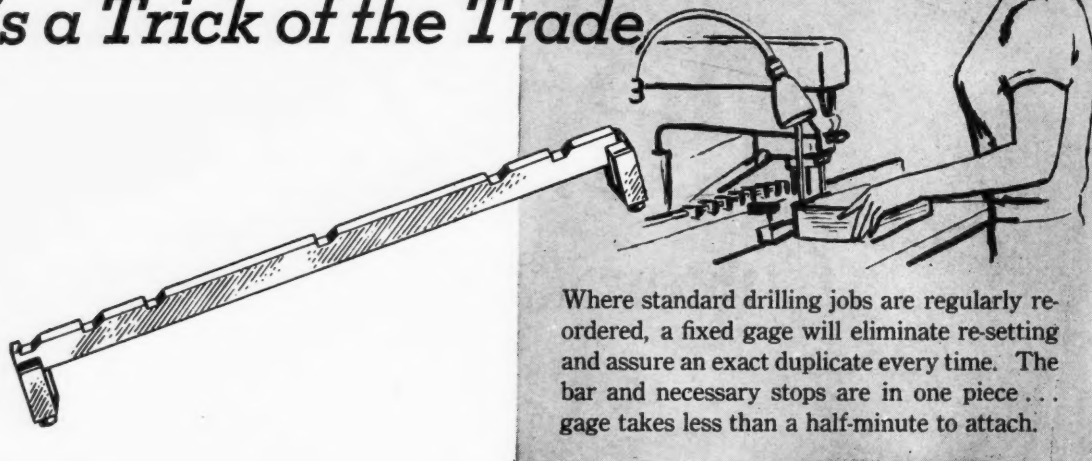
**Heavy • Faster • New Construction**

Thirteen hundred pounds heavier than the original machine. Two hundred and fifty impressions per hour faster. The cylinder, bed, sideframes and wayframes are of new and heavier design. New metallurgy and engineering refinements have been used in the heavier bed driving mechanism. The bed is now made of high alloy iron instead of aluminum alloy. The Cutter and Creaser is basically new throughout yet retains the proven principles of its predecessors. Write for literature.

**miller**

printing machinery co.  
pittsburgh, pennsylvania

*It's a Trick of the Trade*

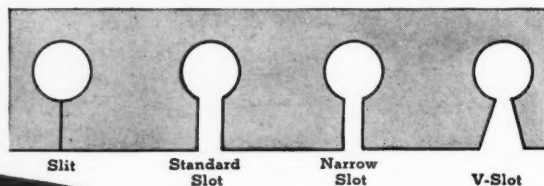


Where standard drilling jobs are regularly re-ordered, a fixed gage will eliminate re-setting and assure an exact duplicate every time. The bar and necessary stops are in one piece... gage takes less than a half-minute to attach.

*but it's no trick to do all this with a...*

## Challenge Drill

Style E  
Challenge  
Paper Drill



Magic? No... just another instance where proper equipment pays off! That's right. You needn't be a magician to get the advantages Challenge drills give you.

- Power to drill through 2 inch lift of stock
- Two columns on head to prevent side play
- Positive action foot pedal
- Non-slip, automatic trip gage
- Natural handling operation, no back tracking
- One setting only of back gage and guides for drilling and slotting.

There are nine Challenge models — all available with slotting and cornering attachments. Operated by hydraulic, foot or hand power. Get details and prices now!

687

### THE CHALLENGE MACHINERY CO.

Office, Factories  
and Show Room:  
Grand Haven, Mich.

Over 50 Years  
in Service of  
the Graphic Arts

DEALERS IN ALL PRINCIPAL CITIES

**Challenge**  
TRADE-MARK ®





## 1/2c may put you in the black!

EVERY LETTER you send has an expense account involving postage, letterhead and envelope cost, and clerical time.

Postage can't be changed.

Clerical time may be averaged on your books at a fixed figure.

But a slight alteration in the smallest charge of all—the cost of letterhead and envelope—may change a

losing letter into one that does the job and makes a profit.

Actually, a single letterhead and envelope printed on HOWARD BOND doesn't add as much as a half-cent over the price of less attractive papers. The additional cost is considerably less than that—yet it buys the character, the quality, the snap and “feel,” that attract attention and create favorable impressions.

Looked at in this way, there doesn't seem to be any good excuse for depriving your business of the benefits of HOWARD BOND . . . for letterheads, and for other business printing. So why not ask your printer or paper distributor to show you HOWARD BOND . . . the nation's business paper.

PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

# Howard Bond

“The Nation's

Business Paper”

Companion Lines: Howard Ledger • Howard Mimeograph



Howard Writing • Howard Posting Ledger



This series of salutes to "Partners in Productive Advertising" is illustrated by distinguished faculty members of The Famous Artists' Course, Inc., Westport, Connecticut. This study of an art director is the work of Robert Fawcett.

## the Art Director

*... a partner in productive advertising*

*A blank pad, pastels, a T-square, an idea... and a lifetime of learning what makes people read a printed page the way they do. With this equipment the art director worries out the blueprint for printed selling. Layout... and the art director's companion problem, the purchase of artwork that's right for the job... subtly directs the reader to look, to see, to want, to buy.*

PAPER is an "art director" too. The right paper, like the right artwork and the right placement of headline and copy, implements the power of the words. For this reason, selection of paper is the concern of many art departments. And more art directors are saying "Put it on Maxwell Offset" than ever before.

Maxwell Offset's seven finishes in white and three tints provide the va-

riety an art director so often requires. The care and modern methods with which Maxwell Offset is made guarantees printers and lithographers the kind of reproduction that faithfully advertises their own skill. With uniformity of strength, finish, ink consumption, whiteness and of color conformity, Maxwell Offset daily cements its position with art directors as the best "silent" partner an advertiser can have.

## Maxwell Offset

HOWARD PAPER MILLS, INC. / Maxwell Paper Company Division, Franklin, Ohio

*This is the press  
that has made small  
forms printing profitable  
in hundreds of plants.*

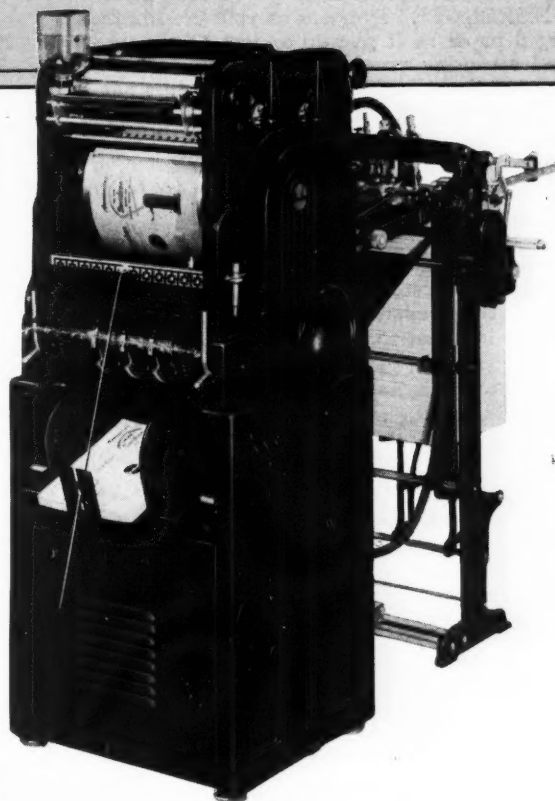
*It turns nuisance jobs into  
money makers. Let us show you  
the figures to prove it.*

## **Davidson** *Dual*

- ★ Does both offset and letterpress printing
- ★ Handles sheets 3" x 5" to 10" x 14" at 5000 an hour
- ★ Has automatic suction pile feeder with double sheet eliminator
- ★ Accurate register—positive stripping

**Ask for a Demonstration**

**DAVIDSON CORPORATION**  
A SUBSIDIARY OF MERGENTHALER LINOTYPE COMPANY  
1044-60 West Adams Street, Chicago 7, Illinois



Please Mention THE INLAND PRINTER When Writing To Advertisers

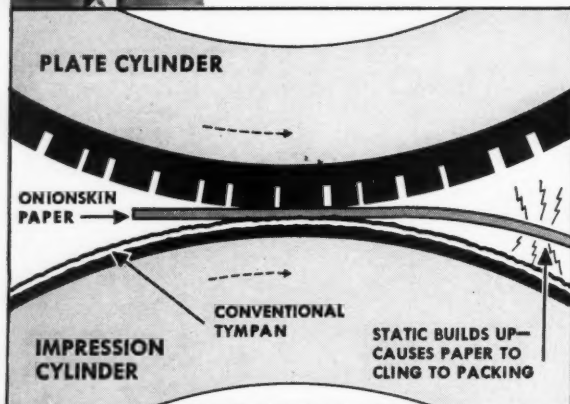


# "SPHEREKOTE" TYMPANS SOLVE 5 PRESSROOM PROBLEMS

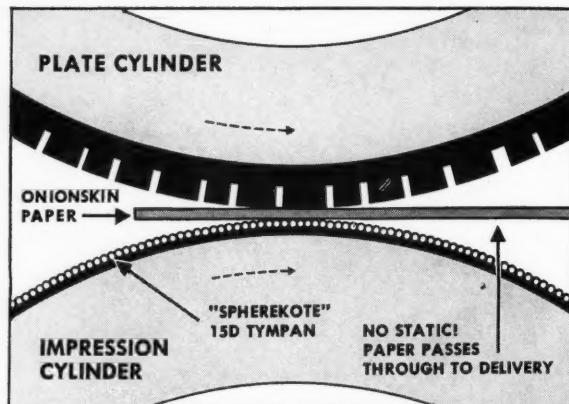


NO. 4

## Stops static on onionskin paper jobs



**CHARGE OF STATIC** builds up during press run—causes onionskin to cling to press packing. Sticking and piling-up result.



**GLASS SURFACE** of "SPHEREKOTE" Tympan reduces static at the impression cylinder—onionskin strips clean from the packing; clinging eliminated!

Get rid of troublesome static on onionskin paper jobs—and see how production problems vanish! With "SPHEREKOTE" Tympons on your presses, the static charged paper can't pile up or jam on the impression cylinder causing press stops. The smooth glass-bead surface of these *Engineered Top Sheets* does not permit the stock to cling to the press packing.

And—those tough perforating jobs run off quickly and easily when you use "SPHEREKOTE" Tympons. Metal shims are eliminated—lets you set perforating rules type high, and right next to type.

Put "SPHEREKOTE" Tympons on your presses and beat the static problem! You'll do better printing—with fewer press stops—and every job will be a success! Fill out the coupon below for sample swatches and complete information.

### USE THIS CHART FOR SELECTING "SPHEREKOTE" TYMPANS

PAPER	PRESS PROBLEMS SOLVED	TYPE
COATED	Flaking, Embossing, Register	17C
LABEL	Static, Long Runs, Accuracy	17C
BOND	Hardness, Ink Drying, Perforating	15D
ONIONSKIN	Static, Perforating, "Jogging" in delivery	15D
CARBON	Carbon "Pick-Off", Perforating, Static	15D

— "ENGINEERED TOP SHEETS" —

### WRITE TODAY FOR SWATCHES AND PRICES

Minnesota Mining & Mfg. Co. Dept. AP 41  
St. Paul 6, Minn.

- ☐ Send swatches and price list  
☐ Send name of my nearest supplier

Name.....

Company.....

Address.....

City and Zone..... State.....



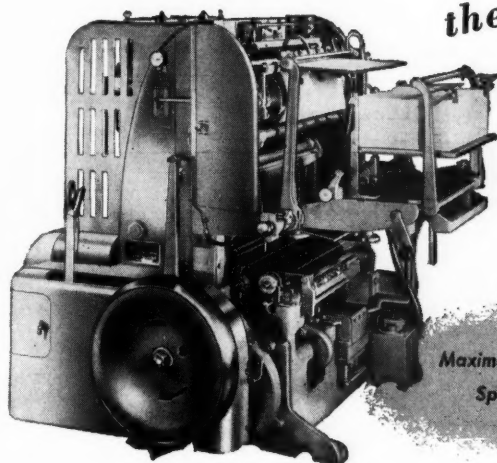
Made in U. S. A. by MINNESOTA MINING & MFG. CO., St. Paul 6, Minn., also makers of "Spherekote" Brand Frisket Papers, "3M" Brand Sensitized Aluminum Photo-Offset Plates, "Scotch" Brand Pressure-sensitive Tapes, "Scotch" Sound Recording Tape, "Underseal" Rubberized Coating, "Scotchlite" Reflective Sheeting, "Safety-Walk" Non-slip Surfacing, "3M" Abrasives, "3M" Adhesives. General Export: Minn. Mining & Mfg. Co., International Division, 270 Park Avenue, New York 17, N. Y. In Canada: Canadian Minnesota Mining & Mfg. Co., Ltd., London, Canada.



for production and profits  
there's nothing like it

**MIEHLE V-50**

# VERTICAL



*the press  
that pays  
for itself*

Maximum Sheet 14" x 20"  
Speed up to 5000

The Vertical will handle more than 90% of all jobs in the average printing plant. It will produce them better, faster, more economically than any other job press. Thousands of printers have learned that a Vertical—the most profitable press in the plant—will pay for itself in a surprisingly short time. Find out how easy it is to own a Vertical and increase your production and profits.

*Write now for Booklet CV-50*

**MIEHLE PRINTING PRESS & MANUFACTURING CO.**

Chicago 8, Illinois

*The* **Miehle**

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

Prominent Users of Strathmore Letterhead Papers: No. 96 of a Series



At one of the Mex-R-Co plants, a huge power press — exerting over 2500 pounds pressure per square inch — molds the company's standard-size firebrick.

Mexico Refractories Company

Better Refractories

World and Country, Canada - 1911 Co. Mexico, U.S.A.



MEXICO, MISSOURI

## Out of Nature's Raw Materials

## ...QUALITY for Industry

The city of Mexico, in the heart of Missouri, is central to some of the world's finest deposits of natural fire clays. Out of these clays the Mexico Refractories Company makes matchless firebrick, of every sort, for every purpose—brick to hold boiling molten steel, to cradle reacting chemicals, to line the furnace of a man's home.

Mexico Refractories has set itself the slogan and the objective "Better Refractories" and has worked with the best resources of nature and modern science to achieve them. A hard business, in every sense; a man's work—producing the power behind power, utilizing natural matter in an almost supernatural manner.

Out of man's ingenuity, we have learned to refine our natural gifts to a high level. In paper, as in firebrick, Americans seek quality. For its letterhead, the Mexico Refractories Company has chosen Strathmore paper—an acknowledgment of confidence from one great craftsman to another.

Your pride in your business is reflected in your letterhead. With Strathmore, you cannot go wrong—in taste, in quality or in the impression you create.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond. Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.

# STRATHMORE

MAKERS  
OF FINE  
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

## Strathmore

## ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

This series appears in:



TIME



NEWSWEEK



BUSINESS WEEK



PRINTERS' INK



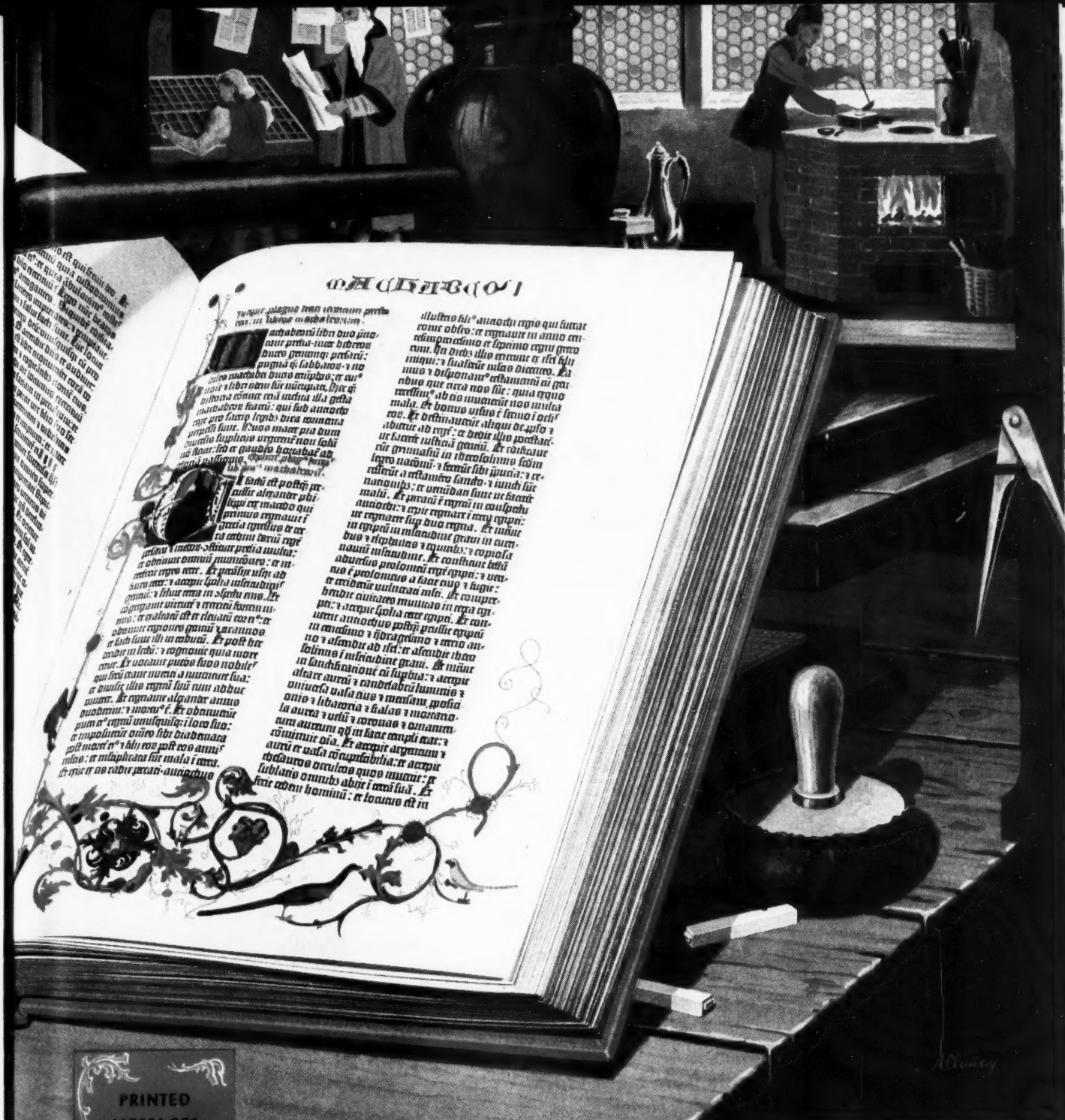
ADVERTISING AGE



SALES MANAGEMENT



PURCHASING



PRINTED  
MESSAGES  
THAT  
MADE  
HISTORY

ONE OF A SERIES

## It gave us all the Power to Think

Movable type in the hands of the fifteenth century German printer, Johann Gutenberg, helped kindle the democratic revolution.

For printing gave the people the power to think for themselves. Knowledge and its authority ceased to be the proud possession of a privileged few.

Shown above is a page from the First Book of Mac-

cabees, appearing in the Gutenberg Bible . . . accepted as the first book printed from movable type.

In 1451, six presses working together profitably produced the Gutenberg Bible in ten sections. In 1951, the scope of printing has widened enabling ATF to offer the widest line of printing processes for better, more profitable printing.

AMERICAN TYPE FOUNDERS

faces shown are: Bulmer, Lydian, Lydian Bold, Lydian Cursive and Lightline Title Gothic.

THE LITTLE GIANT 6

# PAYS OFF

on a wider range of work

ONION SKIN  
GUMMED  
ENVELOPES  
POSTCARDS

COATED  
4-PLY  
BOND



That gives you an idea of the *versatility* of the ATF Little Giant 6, the 12 x 18 automatic job cylinder press made by the manufacturer of the famous Kelly.

It's versatile *another* way, too—the Little Giant 6 handles both long runs and short runs profitably.

Performance like this makes the Little Giant 6 the ideal press for the job shop . . . also a useful auxiliary press in a large commercial shop.

## More Profits from More Work in Less Time

Ask the ATF representative about the profit opportunities offered you in the ATF Little Giant 6.

## Get all 6 Big Features with the ATF Little Giant 6

*Faster get-away*

*More impressions per hour*

*Better quality*

*Easier operation*

*Wider range*

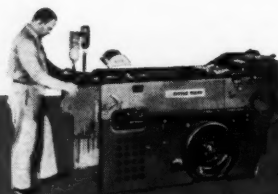
*Bigger printing profits*



**AMERICAN TYPE FOUNDERS**

200 ELMORA AVENUE • ELIZABETH B, NEW JERSEY

*Branches in principal cities.*



*Type faces shown are Spartan Extra Black, Spartan Black, Bodoni Book, Bodoni Bold, Alternate Gothic*

**BETTER, MORE PROFITABLE PRINTING**

**FROM THE WIDEST LINE OF PROCESSES . . .**

**GRAVURE-LETTERPRESS-OFFSET**

**ATF**





## How to line up "come-back" offset customers

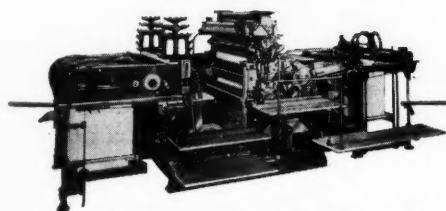
When you use a Mann sheet-fed one or two color or perfecting offset press your customers come back, satisfied, asking for more.

For a Mann prints "crisp and clean." From feeder to delivery it embodies exceptional features, many of them exclusive, which assure unrivalled printing quality and register, economical operation, fast production.

For example, a Mann has the finest inking system ever put on an offset press. There's a unique built-in wash-up device for quick change-over. Helical gears mean smooth, quiet performance. Parallel cylinder setting permits extremely fine pressure regulation even to a fraction of a thousandth of an inch between blanket and impression cylinder.

These are just a few of the many exceptional advantages of a Mann press. There's a special Mann to meet your every offset need. Real ATF expert maintenance and parts service.

Ask your ATF representative to tell you how you profit by owning a Mann offset one or two color or perfecting press. AMERICAN TYPE FOUNDERS, 200 Elmora Avenue, Elizabeth B, New Jersey.



*Type face shown is Bodoni and Bodoni Italic*



BETTER, MORE PROFITABLE PRINTING FROM THE WIDEST LINE OF PROCESSES  
GRAVURE...LETTERPRESS...OFFSET

DETROIT PUBLIC LIBRARY



## Make deadlines instead of excuses ...SHIP AIRFREIGHT

### *Shipments in hours by air give printers extra days for production and planning*

THIS YEAR, more printers than ever are gaining extra time for production and planning by making their shipments by air. No longer must they allot precious days and even weeks to shipping when their cargo can arrive in hours by Airfreight.

In addition, they carry out the distribution of vital dated material overnight, eliminating the chance of costly delays and warehousing charges. And, most im-

portant of all, Airfreight enables them to compete on a more equal basis for out-of-town contracts with local houses.

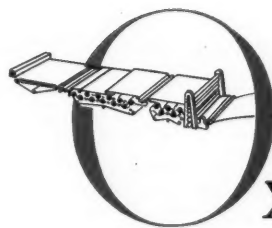
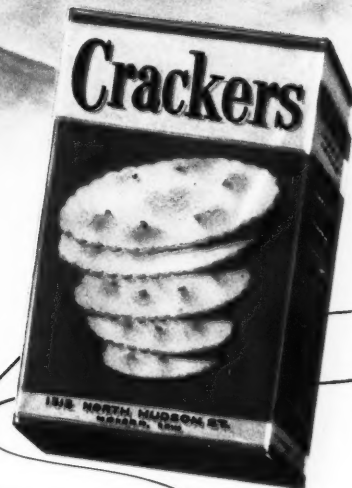
But, more than offsetting the freight charges, these are benefits that can appreciably lower the overall cost of doing business as well. For this reason, the original choice of Airfreight usually requires an executive decision. Let an American Airlines representative show you how the speed and service of this modern concept of transportation can produce dividends for your organization. Write, today, to American Airlines, Cargo Division, 100 Park Avenue, New York 17, N. Y.



AMERICA'S LEADING AIRLINE—

**AMERICAN AIRLINES INC.**

**"But mother wants  
that one!"**



Nobody, these days, thinks it very remarkable that a youngster can march into a store and choose exactly the brand his mother wants. He selects quickly and surely because intense competition has made the business of presenting America's food products to the consumer a highly developed science.

The urge to buy is stimulated in many ways — through colorful package wraps, recipe folders, direct mail promotions, posters and displays as well as women's service and other national magazines.

All day, every day Oxford Papers serve this great industry through all of these forms of printed selling. They are standard dress for many of the country's best known products. They are the accepted choice for the full range of advertising and merchandising aids which create demand for new products and help build sales for established favorites.

You'll find Oxford Papers for fine reproduction by letterpress, offset, lithography or rotogravure a sound choice for your printed selling.

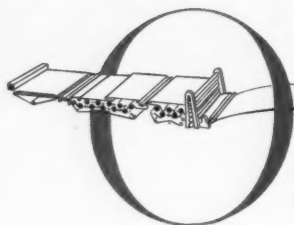
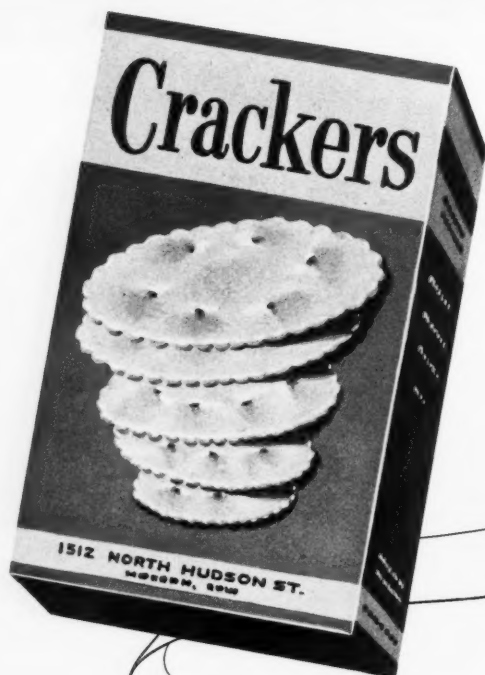
**OXFORD PAPERS**  
**Help Build Sales**

**OXFORD PAPER COMPANY**  
230 Park Avenue, New York 17, N. Y.



**OXFORD MIAMI PAPER COMPANY**  
35 East Wacker Drive, Chicago 1, Ill.

Mills at Rumford, Maine, and West Carrollton, Ohio



## XFORD PAPERS

# Help Build Sales

From coast to coast you meet Oxford Papers at work helping good printing make identification more certain, more profitable for makers of food products, beverages, confections, cosmetics and dozens of other commodities. In addition to grades especially developed for labels and package-wraps, other Oxford Papers are equally favored for magazines, folders, brochures, booklets and catalogues. See for yourself how much Oxford Papers can do to make good printing more profitable for you.

IT PAYS TO ASK FOR — AND USE THESE FINE OXFORD AND OXFORD MIAMI PAPERS

### COATED PAPERS

Polar Superfine Enamel  
Maineflex Enamel  
Maineflex Enamel Cover  
Maineflex Enamel, Coated One Side  
Mainefold Enamel  
Mainefold Enamel Cover  
North Star Dull Enamel  
Seal Enamel  
Engravatone Coated  
Coated Publication Text

### UNCOATED PAPERS

Carfax English Finish  
Carfax Super  
Carfax Eggshell  
Wescar Offset  
Wescar Satin Plate Offset  
Wescar Glass Plate Offset  
English Finish Litho  
Super Litho  
Duplex Label



OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y.

OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.

MILLS AT RUMFORD, MAINE AND WEST CARROLLTON, OHIO

## Nation-wide Service Through Oxford Merchants

Albany, N. Y. . . . .	W. H. Smith Paper Corp.
Atlanta, Ga. . . . .	Wyant & Sons Paper Co.
Augusta, Maine . . . . .	Carter, Rice & Co. Corp.
Baltimore, Md. . . . .	The Mudge Paper Co.
Bethlehem, Pa. . . . .	Wilcox-Walter-Furlong Paper Co.
Boise, Idaho . . . . .	Blake, Moffitt & Towne
Boston, Mass. . . . .	Carter, Rice & Co. Corp.
Buffalo, N. Y. . . . .	Franklin-Cowan Paper Co.
Charlotte, N. C. . . . .	Caskie Paper Co., Inc. The Charlotte Paper Co.
Chattanooga, Tenn. . . . .	Bond-Sanders Paper Co.
Chicago, Ill. . . . .	Birmingham & Prosser Co. Bradner, Smith & Co. The Whitaker Paper Co.
Cincinnati, Ohio . . . . .	The Johnston Paper Co. The Whitaker Paper Co.
Cleveland, Ohio . . . . .	The Cleveland Paper Co.
Columbus, Ohio . . . . .	Scioto Paper Co.
Dayton, Ohio . . . . .	Cincinnati Cordage Co. The Whitaker Paper Co.
Des Moines, Iowa . . . . .	Birmingham & Prosser Co.
Detroit, Mich. . . . .	Chope Stevens Paper Co.
Fresno, Calif. . . . .	Blake, Moffitt & Towne
Hartford, Conn. . . . .	Green & Low Paper Co., Inc.
Indianapolis, Ind. . . . .	MacCollum Paper Co.
Jacksonville, Fla. . . . .	Jacksonville Paper Co.
Kalamazoo, Mich. . . . .	Birmingham & Prosser Co.
Kansas City, Mo. . . . .	Birmingham & Prosser Co.
Knoxville, Tenn. . . . .	Louisville Paper Co.
Lincoln, Neb. . . . .	Western Newspaper Union
Little Rock, Ark. . . . .	Roach Paper Co.
Long Beach, Calif. . . . .	Blake, Moffitt & Towne
Los Angeles, Calif. . . . .	Blake, Moffitt & Towne
Louisville, Ky. . . . .	Louisville Paper Co.
Lynchburg, Va. . . . .	Caskie Paper Co., Inc.
Manchester, N. H. . . . .	C. H. Robinson Co.
Memphis, Tenn. . . . .	Louisville Paper Co.
Miami, Fla. . . . .	Everglades Paper Co.
Milwaukee, Wis. . . . .	Allman-Christiansen Paper Co. Sensenbrenner Paper Co.
Minneapolis, Minn. . . . .	Wilcox-Mosher-Leffholm Co.
Nashville, Tenn. . . . .	Bond-Sanders Paper Co.
Newark, N. J. . . . .	Bulkley, Dunton & Co., Inc.
New Haven, Conn. . . . .	Bulkley, Dunton & Co., Inc.
New York, N. Y. . . . .	Baldwin Paper Co., Inc. Bulkley, Dunton & Co., Inc. Green & Low Paper Co., Inc. Miller & Wright Paper Co. The Whitaker Paper Co.
Oakland, Calif. . . . .	Blake, Moffitt & Towne
Omaha, Neb. . . . .	Western Paper Co.
Philadelphia, Pa. . . . .	Atlantic Paper Co. Wilcox-Walter-Furlong Paper Co.
Phoenix, Ariz. . . . .	Blake, Moffitt & Towne
Pittsburgh, Pa. . . . .	General Paper Corp. Brubaker Paper Co.
Portland, Maine . . . . .	C. H. Robinson Co.
Portland, Ore. . . . .	Blake, Moffitt & Towne
Providence, R. I. . . . .	Carter, Rice & Co., Corp.
Richmond, Va. . . . .	Cauthorne Paper Co.
Rochester, N. Y. . . . .	Genesee Valley Paper Co.
Sacramento, Calif. . . . .	Blake, Moffitt & Towne
St. Louis, Mo. . . . .	Shaughnessy-Kniep-Hawe Paper Co. Tobey Fine Papers, Inc.
San Bernardino, Calif. . . . .	Blake, Moffitt & Towne
Salt Lake City, Utah . . . . .	Western Newspaper Union
San Diego, Calif. . . . .	Blake, Moffitt & Towne
San Francisco, Calif. . . . .	Blake, Moffitt & Towne
San Jose, Calif. . . . .	Blake, Moffitt & Towne
Seattle, Wash. . . . .	Blake, Moffitt & Towne
Sioux City, Iowa . . . . .	Western Newspaper Union
Spokane, Wash. . . . .	Blake, Moffitt & Towne
Springfield, Mass. . . . .	Bulkley, Dunton & Co., Inc. (Div. of Carter, Rice & Co. Corp.) Mill Brand Papers, Inc.
Stockton, Calif. . . . .	Blake, Moffitt & Towne
Tacoma, Wash. . . . .	Blake, Moffitt & Towne
Tampa, Fla. . . . .	Tampa Paper Co.
Toledo, Ohio . . . . .	Paper Merchants, Inc.
Tucson, Ariz. . . . .	Blake, Moffitt & Towne
Washington, D. C. . . . .	The Mudge Paper Co.
Worcester, Mass. . . . .	C. A. Esty Paper Co. (Div. of Carter, Rice & Co. Corp.)



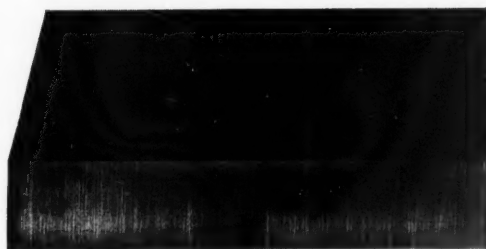
Cleaner cutting . . . Cost cutting—

## **866 PAPER KNIVES**

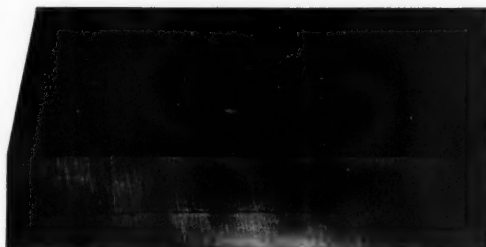
with the **INTEGRAL EDGE!**



866 PAPER KNIVES of specially heat-treated Disston Steel stand up under the longest, heaviest use. Concave, taper-ground face does not stick when cutting high lifts. Uniform grinding makes possible a precision-sharp cutting edge over entire length of blade!



Disston Weld



Ordinary Weld

## **THE DISSTON® INTEGRAL EDGE**

An inlaid, hardened steel face on a soft steel back. Combines finest cutting steel with shock-resistant backing steel—produces a knife with a sharper, tougher edge that absorbs terrific strains. Look at the photos (at left) . . . Notice the firm bond on the 866 Knife as compared to the voids found in the ordinary inlay.

**Make your next paper knife  
an 866 Knife—order from  
your Disston Distributor!**

## **HENRY DISSTON & SONS, INC.**

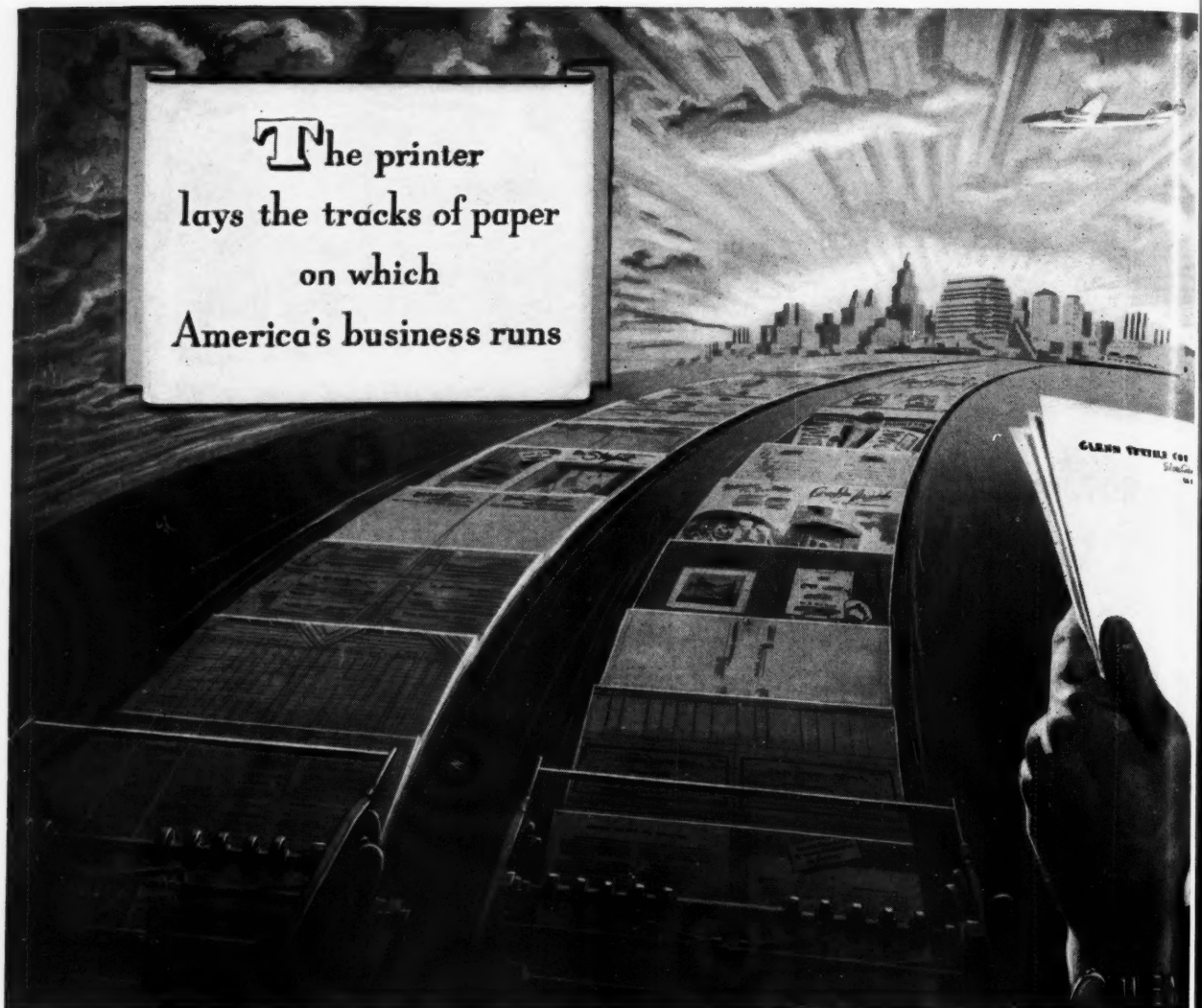
1089 Tacony, Philadelphia 35, Pa., U. S. A.

In Canada, write:

2-20 Fraser Ave., Toronto 3, Ont.

**PAPER KNIVES • CIRCULAR PERFORATORS & SLITTERS • COMPOSING ROOM SAWS  
STEEL RULE • CYLINDER JACKETS • FOUNTAIN, DOCTOR & SCRAPER BLADES**

# Printers of America



**This vivid picture in full color dominates two pages in the October 20 issue of The Saturday Evening Post to help build good will and long-term business for you. Watch for it!**



# tell Hammermill...



**"THAT'S THE**  
**KIND OF**  
**ADVERTISING**  
**THAT BRINGS**  
**US BUSINESS!"**

In forty years of continuous national advertising, Hammermill has never received such an enthusiastic response as that given to its "You Couldn't Stay in Business Without Your Printer" advertising. Printers and buyers of business printing from coast to coast have written in to say: "It's the most helpful advertising you have ever done!"

Hammermill's full-color promotion of this theme in The Saturday Evening Post reminds businessmen that you, their printer, are one of the most valuable counselors they have . . . urges them to take advantage of the expert service you can offer and to make you their partner in planning good printing.

**HAMMERMILL PAPER COMPANY • ERIE, PENNSYLVANIA**

When Writing These Advertisers, Please Mention THE INLAND PRINTER

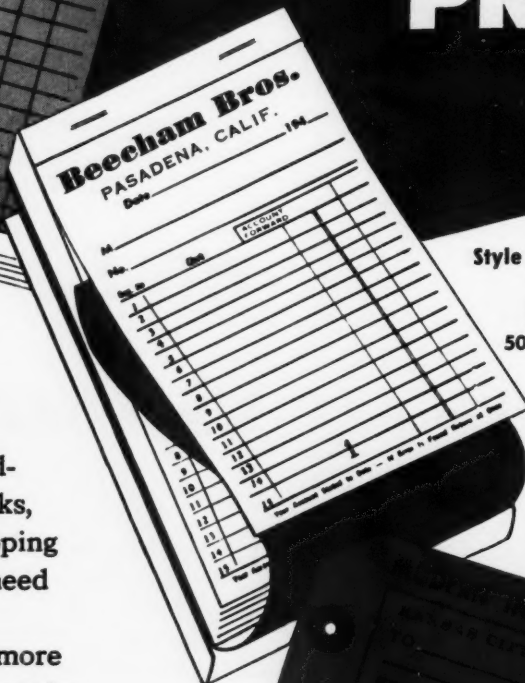
# Ennis

means

## QUALITY VARIETY PROFIT



**Style CC Guest Check**  
Stock or  
printed-to-order  
3" x 5½"  
100 to book



**Style 12-A Salesbook**  
Stock or  
printed-to-order  
3-5/16" x 5 5/8"  
50 dup. sets to book

Stock and printed-  
to-order salesbooks,  
guest checks, shipping  
tags to fit every need  
of the trade.

More turnover—more  
volume—more repeats  
—more profits for you!

Write for new catalog  
and samples—cash in with ENNIS!

**No. 4 Shipping Tag**  
4¼" x 2½"  
Stock or printed-to-order  
All colors, sizes and  
weights available



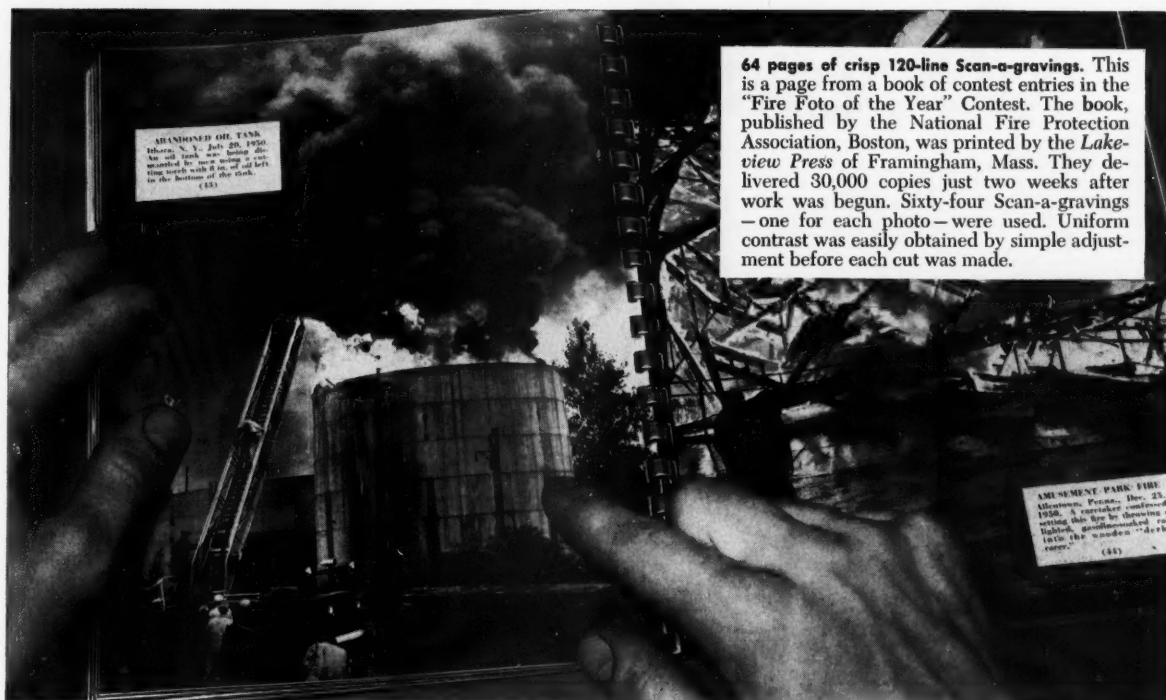
# Ennis

## TAG & SALESBOOK CO.

Factories at ENNIS, Texas • CHATHAM, Virginia

Manufacturers of Paper Products — Warehouses in Houston, Dallas, Birmingham, New Orleans,  
Albuquerque, Los Angeles, Denver





64 pages of crisp 120-line Scan-a-gravings. This is a page from a book of contest entries in the "Fire Foto of the Year" Contest. The book, published by the National Fire Protection Association, Boston, was printed by the Lakeview Press of Framingham, Mass. They delivered 30,000 copies just two weeks after work was begun. Sixty-four Scan-a-gravings—one for each photo—were used. Uniform contrast was easily obtained by simple adjustment before each cut was made.

# A bookful of Scan-a-gravings!

PRINTERS NOW USING THEM ARE:

- Making cuts up to 8x10 automatically
- Controlling contrast of individual cuts at will
- Cutting engraving costs to an all-time low



A natural for House Organs, School Yearbooks, Sales Brochures. The economical, but high-quality reproduction possible with Scan-a-gravings means that there are many jobs on which you can now make a good profit, yet offer faster service and lower prices. Many of the cuts in the yearbook and magazine above were made in a matter of minutes.



**What are your Engraving Requirements?** The Scan-a-graver, which incidentally occupies the same area as an ordinary desk, is available in 65-, 85-, or 120-screen models. Over 600 of them in newspapers and printing shops throughout the country are turning out high quality plastic engravings day after day under the pressure of tight production schedules. What are your requirements? Drop us a line indicating the screen size in which you're interested so that we can send appropriate data. Fairchild Camera and Instrument Corp., 88-06 Van Wyck Blvd., Jamaica 1, N. Y. Dept. 100-26F1.

**FAIRCHILD**  
**SCAN-A-GRAVER**

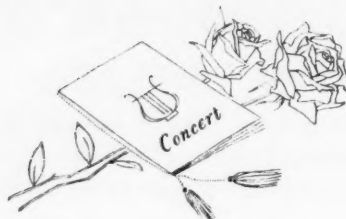


*We invite you to use*

# MONOTYPE BULMER

*wherever*

*refined simplicity and graciousness need to  
be expressed in the printed word*



***Bulmer Roman:*** A B C D E F G H I J K L M N O P  
Q R S T U V W X Y Z & \$ 1 2 3 4 5 6 7 8 9 0 %  
a b c d e f g h i j k l m n o p q r s t u v w x y z f i f f f i f f  
., - ' ' : ; ! ? ( ) — ¼ ½ ¾ ⅙ ⅛ ⅜ ⅞

***Bulmer Italic:*** A B C D E F G H I J K L M N O  
P Q R S T U V W X Y Z & \$ 1 2 3 4 5 6 7 8 9 0  
a b c d e f g h i j k l m n o p q r s t u v w x y z f i f f f i f f  
., - ' ' : ; ! ?

Send for Specimen Sheet on Monotype Bulmer, Series No. 462

Bulmer brings an individual beauty of form and character to the ever-growing Monotype family. Now available (Bulmer Series No. 462) for composition in 6, 7, 8, 9, 10, 11, 12, 14, and 18 point sizes, in roman and italic; and in all sizes but 14 and 18 point, in small caps. For display, sizes available are 14, 16, 18, 24, 30, and 36 point in roman and italic; and 14 and 18 point in small caps.

**mono***type*

LANSTON MONOTYPE MACHINE COMPANY, 24th at Locust St., Philadelphia 3, Pa. • BRANCH OFFICES: 116 Spring St., N.W., Atlanta 3, Georgia  
170 Summer St., Boston 10, Massachusetts • 216 W. Jackson Blvd., Chicago 6, Illinois • 441 Lexington Ave., New York 17, N.Y. • 35 New Montgomery St., San Francisco 5, California • IN CANADA: Monotype Company of Canada, Limited, 77 York St., Toronto 1, Ontario, Canada

# Any Survey Shows You...



## **RED STREAK** TRADE MARK REG. U. S. PAT. OFF. **PAPER KNIVES**

### **Cut Cleaner and More Accurately!**

Customers keep coming back for "Red Streak" Knives...for good, sound business reasons: *Every cut is a clean, straight shear-cut*, because correct taper and face clearance eliminates drag against stock...and because accuracy of edge and thickness of body are uniform, end to end. *Cutting edge stays sharp longer* because of the special qualities of Simonds S-301 Steel. And fast, smooth cutting is assured by Simonds "Mirror Finish," imparted

by huge, special 15-ton grinders.

If you want finer register work and cleaner cut edges...plus the greatest number of cuts for your knife-dollar...then get Simonds "Red Streak" Paper Knives from your dealer *now*.



*Branch Offices in Boston, Chicago, San Francisco and Portland, Ore. Canadian Factory in Montreal, Que.*

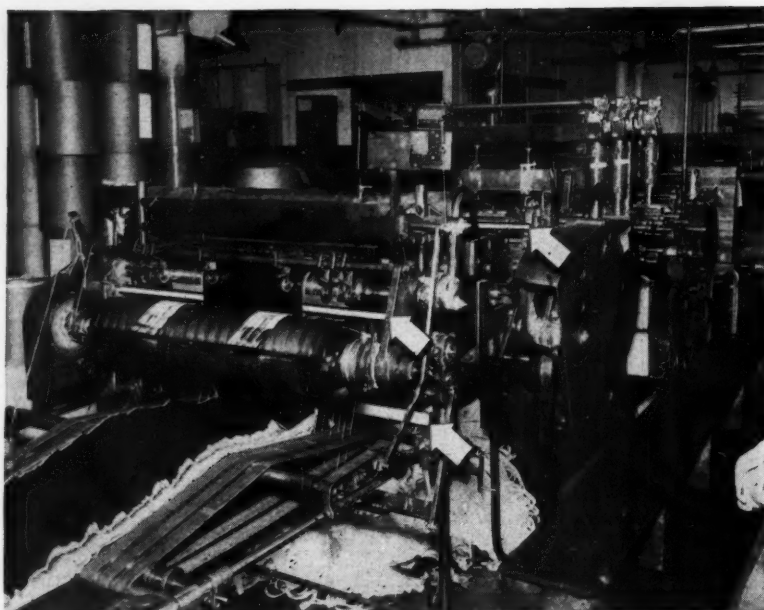
For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

# "IONOTRONS have solved our static problems

**...THEY ARE  
FOOLPROOF,  
TROUBLE-FREE,  
FIREPROOF"**

"I'm very enthusiastic about the results obtained with Ionotron Static Eliminators. They have solved our static problems. They are foolproof, trouble-proof, fireproof, and simple to maintain. We are gradually replacing all of our other static eliminators with Ionotron Static Eliminators." So reports Henry Keebler, Maintenance Superintendent of the Autographic Register Company, Hoboken, N. J.

His company, manufacturer of continuous forms, already has Ionotrons on 10 of its 26 printing and processing machines. The majority of these machines run at high speeds and generate heavy charges of static electricity. Uncontrolled or incompletely eliminated, this static would cause jamming of forms, inaccurate printing, machine stoppages. The machines equipped with Ionotron Static Eliminators® run at high speeds, without any trouble due to static.



This New Era Carbon Processing Machine punches, cuts, perforates, tabs, and folds about 3500 carbon sheets per hour. The three Ionotrons which prevent static troubles on this machine have been in use for more than a year and a half—without maintenance or operating cost.

Ionotrons require no power connection. There are no accessories to replace. Ionotrons can't clog with paper chips and start fires. There's no contact between the Ionotron and the printed sheet, so there's no danger of smearing forms. The only maintenance required is an occasional wipe with a soft cloth. Ionotrons are safe, efficient, and economical.

**HOW IONOTRONS WORK—**  
Ionotron Static Eliminators, a

unique application of atomic energy, contain a self-activating source of continuous alpha radiation. This ionizes the air in the static trouble zone. The ionized air conducts the static harmlessly to ground. The static-removing effect of Ionotrons is continuous and permanent. They can be produced in the proper sizes to fit various types of printing equipment. There are no moving parts, nor operating costs.

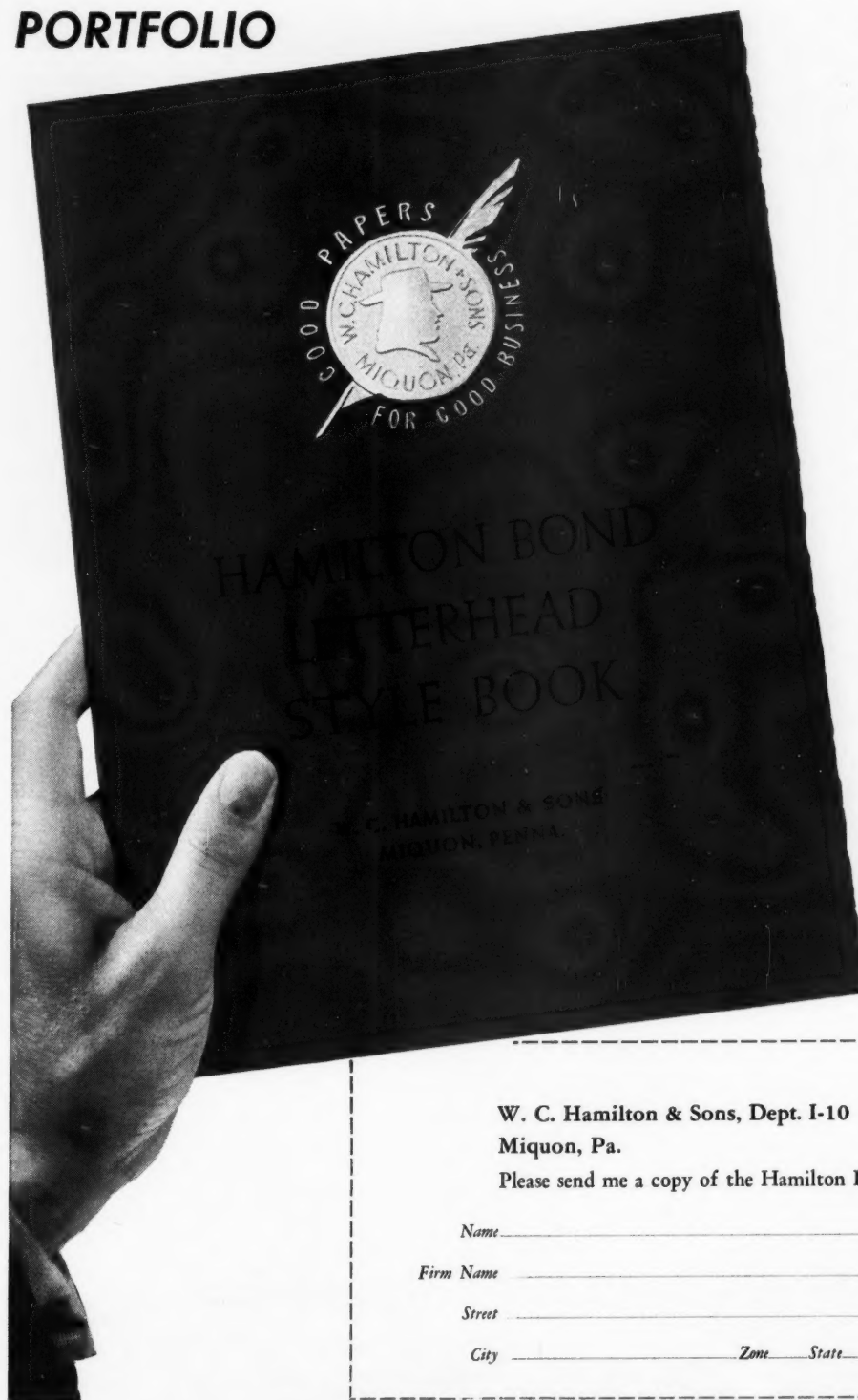
**WANT MORE INFORMATION?** Along with complete information on the Ionotron, U. S. Radium has a simple questionnaire form ready to send you. Filled out and returned, it will permit us to tell whether your static problems can be solved with Ionotrons. Just write Dept. P10, U. S. Radium Corporation, 535 Pearl Street, New York 7, N. Y.

**UNITED STATES RADIIUM CORPORATION, 535 Pearl Street, New York 7, N. Y.**





**EVERY LETTERHEAD DESIGNER  
EVERY LETTERHEAD USER  
SHOULD SEE THIS  
PORTFOLIO**



To give you an idea of the variety of letterheads that can be designed by using nothing but type and typographic ornaments available to any printer, we commissioned a creative typographer to design and produce the Hamilton Letterhead Style Book. Using the materials at hand, this professional, working for professionals, has designed a Style Book that reaffirms what we all knew—every printer can design as fine a letterhead as anyone can ask for by choosing type carefully and reproducing it on fine quality paper.

**SEND FOR YOUR COPY.**

**FILL IN AND MAIL  
THE COUPON  
BELOW.**

**W. C. Hamilton & Sons, Dept. I-10  
Miquon, Pa.**

**Please send me a copy of the Hamilton Letterhead Style Book.**

Name \_\_\_\_\_

Firm Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

# Tell it to Kimberly-Clark

and win a \$50 Defense Bond!

An idea exchange service for you—  
the members of the Graphic Arts industry

## X-Ray booklet shows product's "insides"

Want to make the inner construction of a product interesting and easily understood? We found the X-Ray Visual Sales Method most successful—a 5-page acetate booklet which demonstrates the step-by-step construction of our Sealy innerspring mattress. We have used it as a pocket demonstration piece for retail salesmen. And, although somewhat more expensive than the usual booklet, it could be used effectively for direct mail, too. Now, when customers ask "Why is your mattress better (or more expensive)?"—we can show them!

J. R. Lawrence, Advertising Manager,  
Sealy, Inc., Chicago, Illinois

## Try this ink . . . and SEE!

Have you ever been in a dimly lighted restaurant and wished you could see the

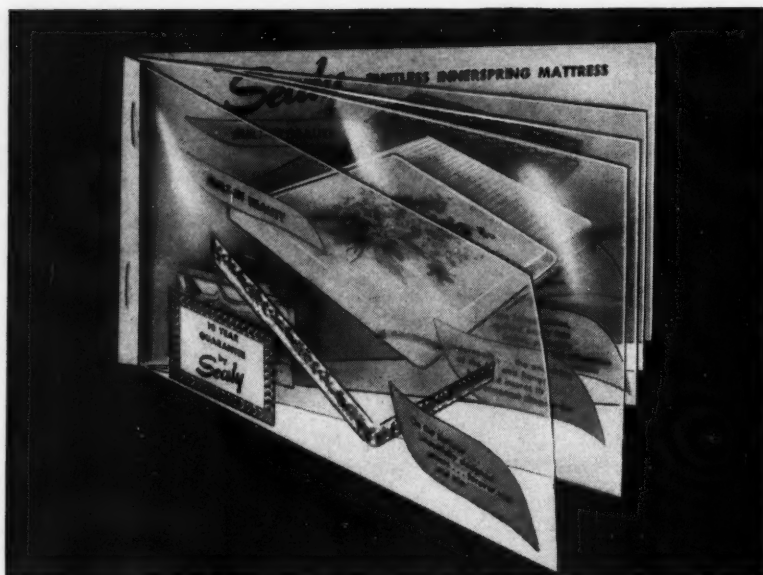


print on the menu? I have, and decided to try developing a luminous ink (for type) such as is used in the silk screen process. I found that a mixture of bronze-blue ink and ready-mixed silver ink (both of a metallic base) brought excellent results. It makes the type easy to read wherever the light is poor.

Robert J. Artick, West Roxbury Press,  
West Roxbury, Massachusetts

## "Plane" fact for lockup men

Every lockup man has experienced the difficult and disagreeable chore of planing down to printable evenness a single line of handset type, especially a small point size in a line of some length. The usual treatment is to plane with the smallest size block, bracing with fingers

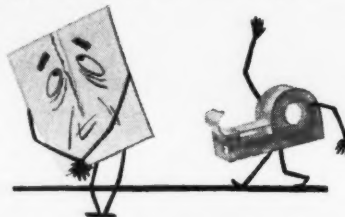


to hold block in position and finally making it after several attempts at lockup. Try this easy way. Lay two pieces of reglet (one pica and one nonpareil, or an 18 pt. slug) sideways on surrounding wood furniture, parallel to the line to be locked. This will give ample rest to a large planing block.

Bill Actor, Bill Actor Printing Company,  
Hollywood, California

## Tape saves tearing topsheet

When perforating during a printing run, topsheets will often tear. A simple solu-



tion is to place binders' tape on the top-sheet to cover perforating rule. Then cover the binders' tape with cellophane

tape. This will keep the rule from cutting through the topsheet and gives a clean perforation for at least 25,000 impressions.

Robert Seidel, Pressman,  
The Adpress, Baltimore, Maryland

## Do you have an item of interest?

Tell it to Kimberly-Clark!

All items become the property of Kimberly-Clark. For each published item, a \$50 Defense Bond will be awarded to the sender. In case of similar contributions, only the first received will be eligible for an award. Address Idea Exchange Panel, Room 136, Kimberly-Clark Corporation, Neenah, Wisconsin.

\* \* \*

As paper is still on allocation, please help prevent the shortage from spreading further. And remember—you add crisp freshness and sparkling new sales appeal to all printing jobs—at less cost, with less waste—when they're done on fully-coated Kimberly-Clark printing papers. Use them whenever possible.

## Kimberly-Clark Corporation

NEENAH, WISCONSIN



Quality Machine-Coated Printing Papers

Hifect\* Enamel Lithofect\* Offset Enamel Trufect\* Multifect\*

\*T.M. REG. U.S. PAT. OFF.

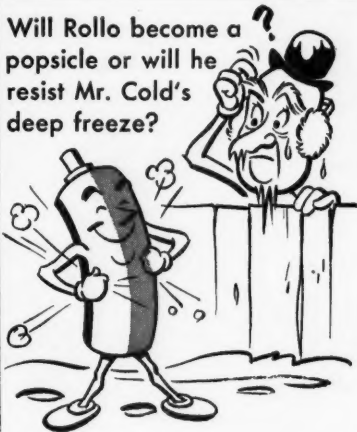
# ADVENTURES of ROLLO the Dayco Roller



Mr. Cold stages a  
snowstorm so big  
it snows snowballs!



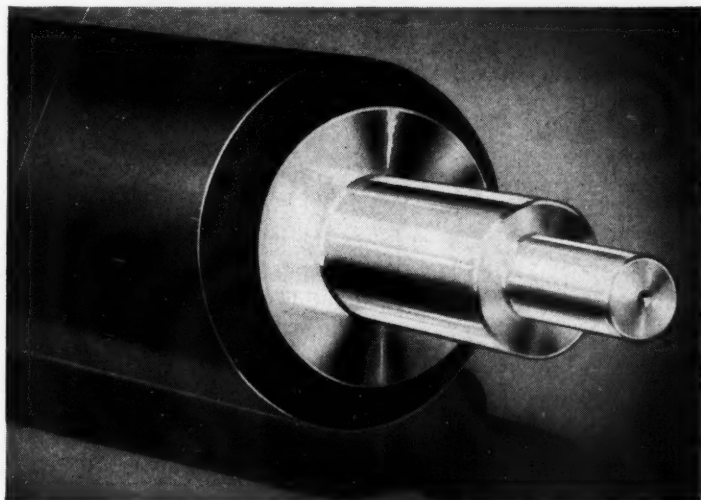
Will Rollo become a  
popsicle or will he  
resist Mr. Cold's  
deep freeze?



Heck!—you might as  
well try to freeze  
a polar bear!  
Rollo rolls on—fit  
as a hot fiddle!



## Daycos never need "defrosting!"



Whatever the weather—sub-zero or sub-tropical—Dayco Rollers work year round, unaffected by the elements. They have made obsolete the old-fashioned idea that, come winter, a printer had to change over to "winter-type" rollers. There's no need to. Daycos roll in the coldest weather, with no change in tack, softness, or diameter.

Proof? Freeze the roller solid in a block of ice. Chip it out and you'll find the same diameter, the same fine printing qualities, unimpaired. Get Dayco Rollers and thumb your nose at old man Winter. They'll give you millions of good impressions, round-the-calendar, round-the-clock, in any position.

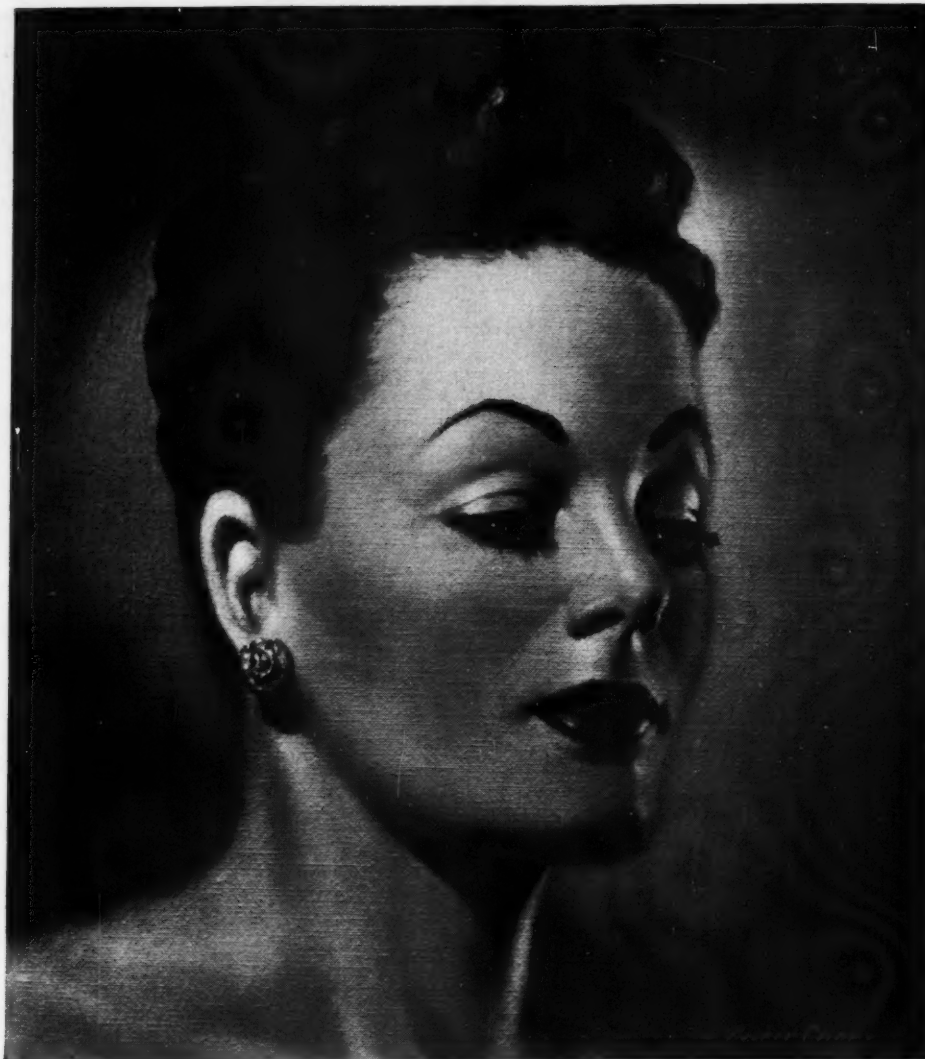
DAYTON RUBBER COMPANY, DAYTON, OHIO

# Dayton Rubber

PIONEERS OF IMPROVEMENTS FOR BETTER PRINTING

Please Mention THE INLAND PRINTER When Writing To Advertisers

THERE'S A TYPE FACE FOR EVERYBODY



## BULMER ★ *THE ILLUSTRIOUS TYPE*

No. 7 OF A SERIES . . . Types shown are  
ATF Bulmer Roman and Italic; Bank Gothic  
Bold and Light.

With just a little lilt of the eyebrow and a tiny tilt of the serif, Bulmer conveys something of the eminent dignity of the late 1700's. Yet it appears warm and friendly, old but modern, and altogether its character is one of grace, good color and easy readability. Bulmer was created to meet an early demand for sharper, cleaner letters, and you can retain the designer's every charming detail by printing ATF foundry Bulmer. Compatible with a score of other faces. In roman and italic, 6 to 48 point, right off your Branch's shelves. There's a type face for everybody, and Bulmer is for you. Print foundry type!

*Branches in Principal Cities*

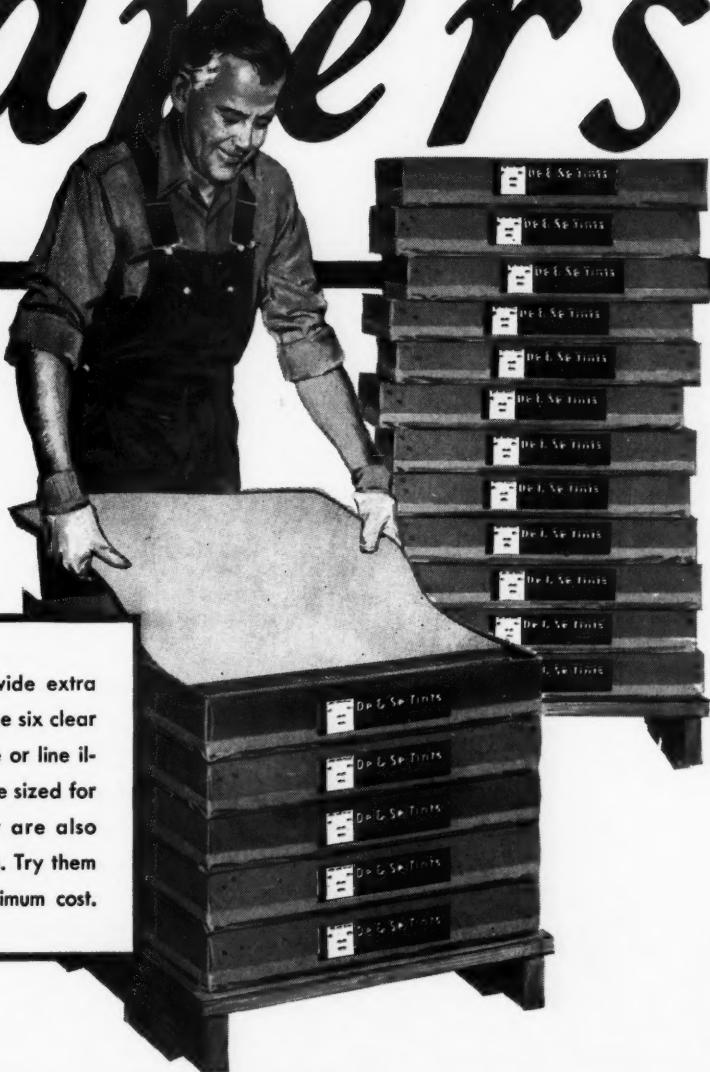
ATF

**AMERICAN TYPE FOUNDERS**  
200 Elmora Avenue, Elizabeth B, New Jersey



# MEAD

## *papers*



Mead De & Se Tints provide extra color at no extra cost. These six clear tints are ideal for halftone or line illustrations. They are surface sized for offset lithography. They are also widely used for letterpress. Try them for colorful effects at minimum cost.

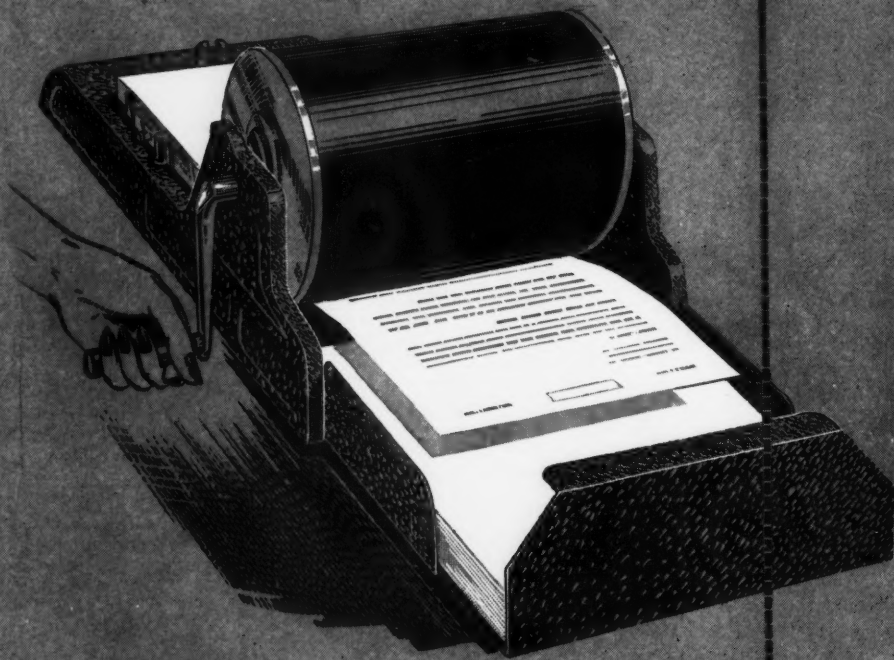


**THE MEAD CORPORATION "PAPER MAKERS TO AMERICA"**

Sales Offices: The Mead Sales Company, 118 W. First St., Dayton 2 • New York • Chicago • Boston • Philadelphia

When Writing These Advertisers, Please Mention THE INLAND PRINTER

# PAPER by SORG



*Tested by TIME!*

The universally-popular duplicating process of mimeographing, demands a fast-absorbing paper that will give excellent results at high speed. For this reason, you can always be sure of a top-flight job when you specify Sorg's Granite Mimeograph. It affords a choice of five appealing colors and can be printed on both sides without fear of show-thru. You specify with confidence...when you specify Sorg's Granite Mimeograph—another quality paper from the versatile Sorg mills.

THE SORG PAPER COMPANY • Middletown, Ohio

Manufacturers of Printing and Specialty Papers

SALES OFFICES AND REPRESENTATIVES IN

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# *craftsmanship*

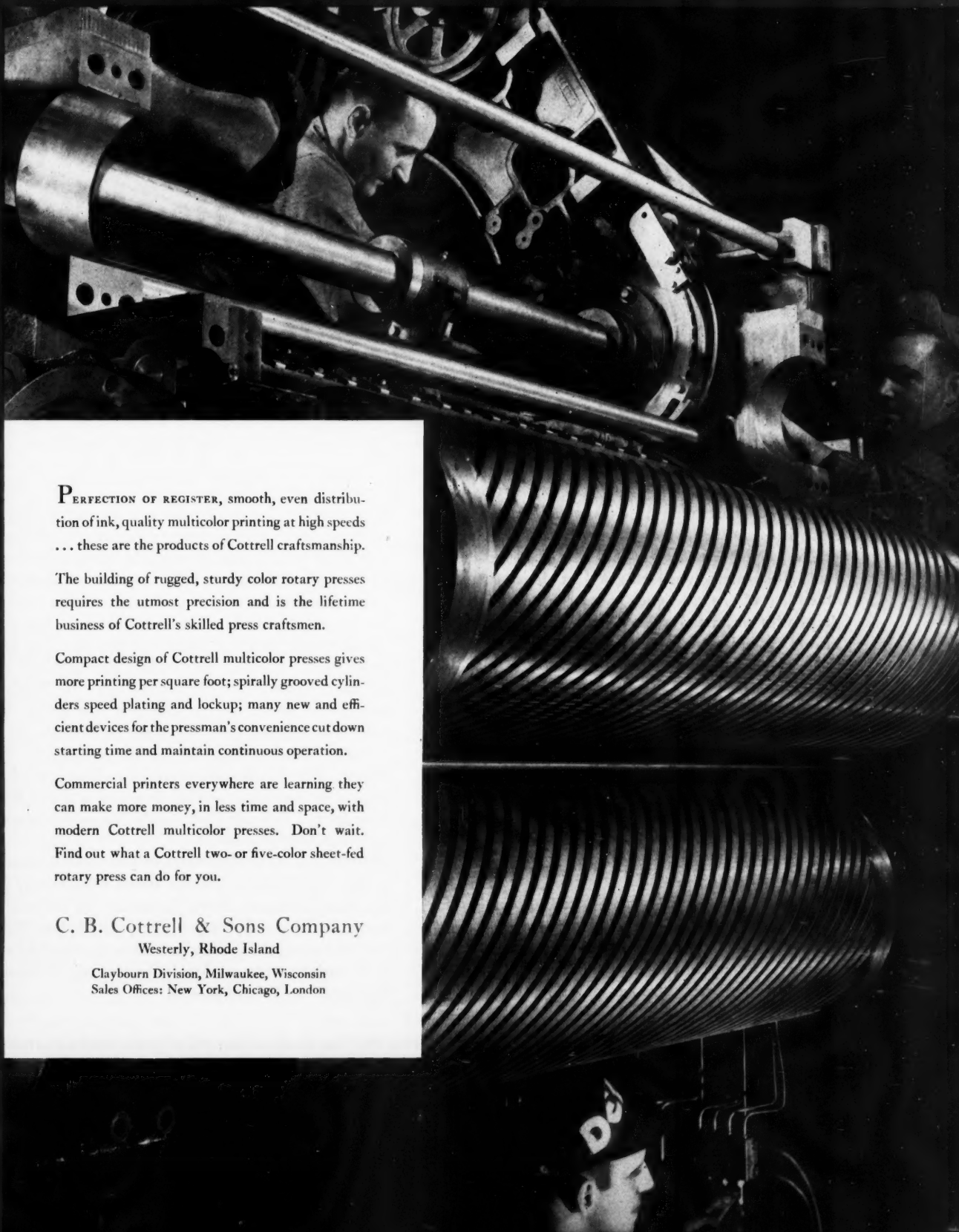
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PERFECTION OF REGISTER, smooth, even distribution of ink, quality multicolor printing at high speeds ... these are the products of Cottrell craftsmanship.

The building of rugged, sturdy color rotary presses requires the utmost precision and is the lifetime business of Cottrell's skilled press craftsmen.

Compact design of Cottrell multicolor presses gives more printing per square foot; spirally grooved cylinders speed plating and lockup; many new and efficient devices for the pressman's convenience cut down starting time and maintain continuous operation.

Commercial printers everywhere are learning they can make more money, in less time and space, with modern Cottrell multicolor presses. Don't wait. Find out what a Cottrell two- or five-color sheet-fed rotary press can do for you.

**C. B. Cottrell & Sons Company**  
Westerly, Rhode Island

Claybourn Division, Milwaukee, Wisconsin  
Sales Offices: New York, Chicago, London





Give two women the same recipe and exactly the same ingredients and ask each to bake an Apple Pie. Do you get two Apple Pies exactly the same? Not by a "jug full"! They won't even look alike, let alone taste alike. One Pie could be a delight to your eye . . . uniform in shape with an attractive fluted edge, baked to a golden brown, a mouth-watering piece of culinary art. The other Pie might be a little lopsided with a ragged edge, a little too brown on one side, and burned juice exuding over the edge, not so appetizing as the first Pie.

You may say, "Oh well, both will taste all right!" But, if you could have only one piece of Pie, from which Pie would you select your piece? It is a well recognized fact that food nicely garnished and daintily served, whets your appetite.

But what does Pie have to do with Printed Matter? Suppose we apply the same reasoning to a job of printing (also a custom built product).

Give two printers the same materials, and the same specifications for producing a certain printed piece. Would you get two identical finished items? Certainly not! One printed piece could be all that would be desired . . . every detail performed with care and precision . . . excellent

makeready causing the illustrations to sparkle, and the type uniform in color, just the right amount of ink having been used. This finished piece would create confidence in the product or service, and the firm that was responsible for its existence.

The other printed piece lacks something . . . just what, you can't say. On closer inspection, you find it is just a little sloppy . . . instead of careful makeready, the form has been "squeezed," the illustrations are cloudy or smeary, the type is fuzzy, insufficient ink having been used, and the color therefore weak. In fact, you are not entirely satisfied with the job, but you soliloquize, "Who is going to notice the difference?" But, if you were interested in the product or service advertised, and each folder came from a different firm, which firm would you contact? The first, of course!

Whether you are dealing with cooks or printers, there are no two exactly alike . . . one is always a little better than the other. Therefore, choose the best . . . the one with the mental capacity and ability to incorporate in your Pie, or Printed Matter, the niceties that make the recipient want to do business with you. That's the only test of the effectiveness of any Printed Matter.

TWO APPLE PIES represents an example of promotional advertising or publicity directed to customers and prospective customers by Bebout and Downs, Cleveland printers. Original second color was rust-brown



## Typography Has a Definite Place in Sales Promotion for Aggressive Printers

★ The "barker" at the circus; the good humor man with the cart and bell are doing one thing . . . getting a market for their goods. We know something about *Salesmanship*, through training courses and the like. But how does Salesmanship work? By talk . . . talk made up of words. And words, forget not, are mightier than the sword . . . ask any brow-beaten husband. But remember that words are not only spoken but *printed*. For that printed word is ADVERTISING, the greatest force in the mass-movement of goods the world has yet discovered. Remember, I said "greatest" . . . for you'll hear more about yourself later on!

Advertising didn't spring full-grown from anyone's forehead!! It is the hand-maiden of merchandising . . . getting the goods to market in the shortest length of time, and at the least possible cost . . . and what few people ever consider . . . in a way that makes them stay sold and produces "repeat" orders.

Sales promotion is any effort that helps to make sales, despite some people trying to restrict it to sending out form letters; getting out direct mail and so on. For it means getting out in the field with the men and showing others "how" the goods may be sold.

A good advertising friend of mine has often told me how he multiplied every good sales promotion idea by putting it into words and sending it to every salesman on his list . . . whether it was a force of a dozen men or 40,000 Chevrolet salesmen. My friend worked closely with the great champion of salesmanship of our age, Richard H.

*By Howard N. King*

Grant, the General Motors Corporation's famed salesman!

Now this angle of my friend, an action of more than 35 years, remember, spells opportunity for you and me!

In the days of which my friend speaks, no one thought much of advertising and where it was going, yet there were a few pioneers, such as Powers,

Bill Johns, Claude Hopkins, John B. Kennedy, and a few other giants . . . each struggling to raise the standards of the business. Hence, my good friend witnessed the transition of the advertising agency from a broker of space to a creator of words which would sell goods. Even then, art was too often the idealism of the artist . . . not something to move goods. We all can be thankful that "Art for art's sake" died many, many years ago.

My friend speaks of Sherbow and of Bundscho—the former breaking away from a New York agency to sell his now famous type charts, and the latter leaving a newspaper composing room because the boss wouldn't let him spend enough time on a piece of copy *to be sure that it was read!!*

Now to appreciate how important this is, and to show you why I used the word "greatest"—because you are an integral part of that force that moves goods—let us consider things that to us all may seem primary. Bear with me in the interests of clarity:

First, there is the product which, as Al Lasker used to say, "should be good enough to sell without any advertising; for if it's not, no advertising will sell it and keep it sold!" Then you have the sales force—men on the proverbial "firing line." Then comes "mass selling"—telling it to the world. And this calls for sales promotion with which advertising is so closely related.

It's been learned that advertising must be *based on an idea*. "The Film on the Teeth" built the biggest tooth-paste business in the world. "Drink

### ► Quote

Printing is in danger of pricing itself into the limited category of a luxury product business through high costs.

What can we do about it?

First, we must produce better. Each machine must produce to the maximum of its capacity, and each operator of each machine must produce a full day's work every day he's on the job.

Second, we must pay more attention to quality, for quality is what attracts and holds customers for printing in the face of competition from cheaper but poorer methods of graphic reproduction.

Third, we must sell, and I mean really SELL. Printing is pitifully undersold. Out of 40,000 printers in the country less than 100 advertise their services consistently.

—Howard N. King, speaking before Club of Printing House Craftsmen of New York



## About the Author

Howard N. King's many years' experience in typography more than qualified him to speak before the 32nd annual convention of the International Typographic Composition Association in Montreal last month on "Typography's Place in Sales Promotion." As typographic counselor to the Intertype Corporation of Brooklyn, he has appeared before printing and advertising organizations throughout the United States. He was the first conductor of a typographic clinic at a craftsmen's convention. Mr. King is vice-president and director of typography for the Maple Press, York, Pa. In addition, he writes and designs a house organ syndicated to printers. Mr. King is also the 2nd vice-president of the International Association of Printing House Craftsmen, a member of the American Institute of Graphic Arts and the Chicago Society of Typographic Arts. He was an organizer and first president of the York Club of Printing House Craftsmen.

Coca-Cola" is a phrase that made the world's largest soft drink manufacturer. "Hammer the Hammer—It Won't Go Off" of Iver-Johnson made a big business out of a little one. With the idea settled, the question arises: "What are we going to do with it?" The answer is "dramatize it—so it will be seen, believed, create desire and sustain desire to action—purchase! Our brother craftsmen with brushes and oils make the layout and the final drawings, which our close friends, the engravers, put in reproduction form. There we are: a layout to go by and copy to be set. What's the problem? The answer to any one of them is: Set the copy so it will *harmonize with the layout, type of illustration and be easy to read!*

"Old Stuff" you cry? Yes! But if it is so old, *then why aren't ALL printers and compositors—everywhere—doing it?* It's a blight on our business which will if not corrected make it wither away. "Easy to read!" Simple? Not at all. It's serious!! For something that

is not easy to read will not be read and if it isn't read, the client's dollar is *wasted!* And this ability to set matter to "invite" reading is the product we have to sell and is the one thing that separates us from the herd, that makes us an integral part of the *greatest force in the world for the mass-movement of goods!*

Look around you: Macy's in New York, Wanamaker's in several cities, Gimbel's in a number of points, Marshall Field of Chicago, Neiman-Marcus of Dallas and their fellows in cities throughout the land, all selling goods, trade-marked goods, mind you, which people have learned to want and buy because some one of us put brains into his work and made the advertising piece (whatever it was) "inviting"! Collectively, we can become an Army that brings the consumer to the counter display and the goods! Goods that are sold and profits to stockholders—but, in the main, wages to workers, not only in the stores but in the factories which made the goods!

Where would the world be without you? How much faster have the goods moved because of you? Answer those questions and you'll know yourself better!

Let's get elementary, so we'll all be looking through the same pane of glass and *seeing the same thing!* It's been said, and I subscribe to it, that the Graphic Arts do NOT appreciate the sales value of its product. Lay that statement alongside the foregoing questions. For if you've done a job in helping goods to move you cannot help but know the sales value of your efforts.

Consider that some 40,000 printers in the United States and Canada lack the courage to invest in their business future by letting people know *what they can do*. Only some 50 printers advertise their businesses! Think of it. Write your own ticket! A powerful industry living off other industries but without the courage to sell. That is the only way in which you can hope to make a profit—or get business other than on a "price" basis!

You should advertise for the very same reasons you urge your customer to put out a booklet. And be sure that:

1. You are ready.
2. That your sales force can handle the business.

3. That you have a budget and allocate it, even to the point of going to an advertising agency!

4. Have a good and accurate mailing list. Be sure it's big enough to give you the needed volume.

Then decide, rain or shine, to go to it for three years!

How to advertise? There's no "set" answer. Direct mail is probably your "best" bet for every piece you send out is a sample of your work? Paraphrasing: "By YOUR deeds shall they know you!"

You have no alternative! Look at the makeshifts being offered today. Consider the typewriter composition plants in existence. As sales manager for a large book printing company I see them crop up every day! All a competitor needs is a vacant room, the machine and a small offset press—and the man's in business and *cutting in on you!!* Typography is the thing you've got to sell in the final analysis—for modern presses do wonderful work. But no machine on earth takes the palatial residence of the gray-matter-of-the-brain owner, ever!

Thirty-two years ago it was said that offset would crowd letterpress off the boards. It hasn't. There's a place for both. But there is no substitute for brains in one's work—nor will there ever be, so long as art lives!

Now if you need a protection against this new competition, consider the composition you are capable of doing and compare it with the typewriter methods. The latter is somewhat unkempt, to put it mildly! But don't go overboard and overdress, give out cheap cigars, or shout! Remember, Emerson's: "What you are speaks so loud I can't hear what you say." This means that the world's got your number!

Old stuff! Perhaps. I'm glad that it is! For then I'll be sure that everyone understands me!

So let's have more of it.

1. If you set type for large concerns your product goes all over this country and perhaps the world.

2. Your product by being "pleasing" helps to make sales.

3. Your product is an aid to sales managers because it's your best mass salesman.

4. Your product, by being uniformly good, adds atmosphere to a product.

5. Everyone, to some extent, uses your product, if it is only personalized letterheads.

6. Produce good typography—the other kinds spell death.

Bruce Rogers, the great typographer, said, "A man has to be critic as well as creator of his own work, and he should be the severest critic of all."

Are we forgetting that the type face itself can influence the mood of the reader and mirror the basic characteristic of the product? Are we neglecting the importance of "color"—not the color of the chromatic scale, but the sensation of color derived from the proper proportions of white paper and black ink? Are we less concerned than

we should be with the size of type, and measure to which we set it, its spacing, its arrangement, its effectiveness in combination with other types? Are we unmindful of the necessity of considering all of these factors in their relation to one another, and each in its relation to the world?

Then let us remember that type, your product, is a selling tool and that typography is still the servant of the advertising idea.

With high taxes, increased costs and trouble no end, industry's only chance to make money is by increasing sales.



## The Customer Is Always Bright

Some of our customers know exactly the layout, the type faces, the results they want from the order they bring us.

And we know that *our* job is to turn out *their* job exactly as specified.

Other customers less familiar with graphic arts problems seek our advice. We submit it gladly.

In short, we won't look over your shoulder unless you want us to. But if you do you'll find us ready, willing and able to solve your problems.

### LeFEBVRE PRINTING COMPANY

Telephone EAstgate 7-2431

This printer practices what he preaches! Copy and art above were used in a direct mail piece by the LeFebvre Printing Company, Chicago. The headline in the original was bright cherry red





Mrs. Lillian Schwab, manager of J. A. Want Organization, New York, scans press proof with David Zucker, head of Promotion Press, a Want Division

## Combination Offset-Letterpress Plant Serves Customer Better

★ Combination letterpress - offset lithography plants that sell their double service on the basis of which process offers the customer better results and a fairer break on cost should reap substantial volume, and efficient management can transform this volume into a profit well worth going after.

That expresses the conviction which prompted Mrs. Lillian Schwab, manager of the J. A. Want Organization, Inc., 28-year-old complete direct mail house in New York, to sparkplug a plan for dropping its lettershop and expanding its offset and letterpress service into a full-fledged combination business.

### Move Includes Letterpress

Mrs. Schwab's plan differs from the order which usually marks the birth of combination plants. The customary move sees letterpress shops stepping out into offset. Want has been doing both types of work, but with more emphasis on lettershop and offset than on letterpress. Now Mrs. Schwab is guiding the operation into strictly combi-

nation service, with no lettershop distractions. She is changing the set-up from 45 per cent offset, 40 per cent lettershop, and 15 per cent letterpress to 60 per cent offset and 40 per cent letterpress.

For years Want has offered 18 different services. This diversity caused problems of bulging overhead and made it difficult to keep prices competitive. With specialization for profitable results as her goal, Mrs. Schwab surveyed the business and found that net profit too often seemed to be lost in the glamor of huge volume. One of her mottoes is, "You can't live on gross. The gold is in the net, and you have to dig for it." So she started modernizing equipment, cutting unnecessary overhead, and plugging other leaks through which net results oozed. When she had streamlined offset operations to assure larger dollar residue, she was ready for the next phase.

*By Leslie H. Allen*  
Eastern Editor, THE INLAND PRINTER

That was only a few months back. It was a good time to go places. The building that housed the company was sold and the plant had to go somewhere. Mrs. Schwab went out to find where. She was right on the deadline for leasing empty loft space when she heard that a complete letterpress plant was for sale. Why not, she asked her associates, expand Want's letterpress facilities, and do it the easy way? Why suffer the headaches of setting up in leased quarters when you can buy a plant all equipped and ready to go? Want bought the letterpress plant and took over more space on the same floor for its offset department.

### Find Ready-Made Plant

The decision to go full speed ahead on combination work stemmed only partly from the happenstance of finding a ready-made plant. The idea had been buzzing in Mrs. Schwab's alert mind for some time. At first some of her associates did not see the project as a "natural" for an organization with such a long-established lettershop back-



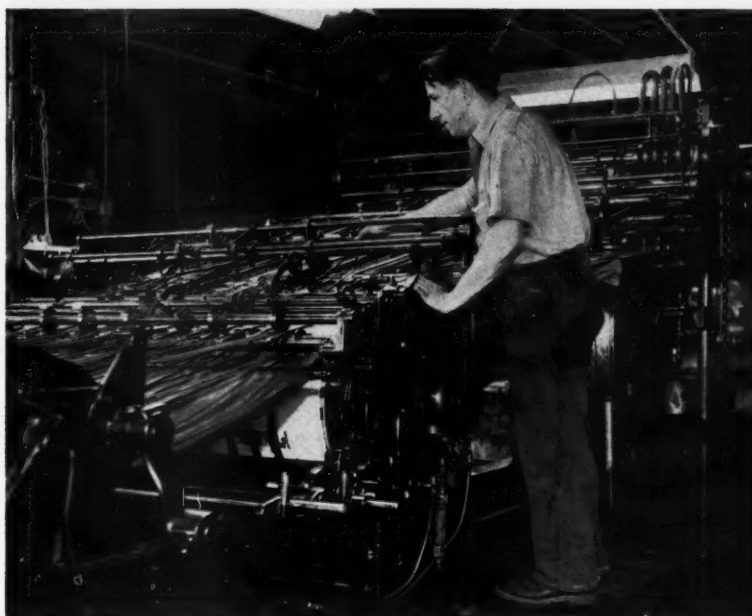
ground. Mrs. Schwab kept whittling away at objections because she was sure that a complete dual plant would offer many advantages. She says it this way:

"I started stumping for the idea because, while looking for more offset business, I found, instead, a lot of letterpress that would come our way if we could handle it. I didn't need to survey the potential market. It was there waiting. And the more we studied the situation, the more firmly we believed that the two-in-one operation is economical for customers as well as the firm, if it is managed efficiently, with full recognition of the advantages and limitations of both processes.

### Overhead Much Too Heavy

"Another peg on which the plan hung was the discovery that several plants doing large volume on letterpress or offset only were burdened with overhead too heavy for comfort. By sticking to one process or the other, these plants were often not running at full capacity, and their net profits were cut by the expense of full-time overhead for overall departments, such as bookkeeping, credit and purchasing. So why not go combination for large but more stable volume, and spread it over both processes, with lower overhead for each?

"We don't mean to emphasize volume just for volume's sake. Like any other business, a combination plant should shoot for the largest dollar net



Pressman Aldo Pack watches a job running through a Miehle Number One 39- by 52-inch letterpress in the plant which was taken over by the J. A. Want Organization to create new combination plant

profit that good management and efficient production can squeeze out of volume. It seems to us that the squeezing is not as difficult for combination plants as it is for those that put all their eggs in one basket.

### No Conflict in Processes

"There need be no conflict between letterpress and offset lithography. They fit together naturally. They produce equally satisfactory results when neither process is used for jobs outside its field. Both methods are served by the same general management, composing room, bookkeeping, purchasing, credit and sales departments. Spreading these overhead costs over both means economy. From our years of experience we learned that, if the double service is sold properly, it is also economical for those of its customers who buy more than one type of service.

"By 'sold properly' we mean that salesmen should show no preference for pushing one process at the expense of the other. We aim for a set-up of salesmen who all know how, and are eager to sell, both methods. But it is essential that each man recommend for printing only what should be printed, and for offset only jobs that fit that process.

"The salesman who has at his tongue tip the advantages and limitations of both methods can decide, with the customer's best interests uppermost in his mind, which process will turn out a job more economically. Sometimes he can save the customer money by planning to use both processes, such as a booklet with letterpress cover and offset inside, or an offset job with letterpress inserts. Always the salesman who is qualified to sell both methods can save his own and his customer's time—one of the most expensive ingredients of business these days—and land many more of the orders he goes after.

### Customer Gets Best Method

"The heart of a combination enterprise, as of any business, lies at the point of sale. Net profit stems all the way back to the spot where the order comes alive. Combination plant success depends not only upon wise management and production know-how, but basically upon the salesman's ability to make clear to the customer which process is better fitted to give him maximum quality results at minimum cost."

Mrs. Schwab carries her idea of combination selling a step further. She believes the plant should go after a combination of three types of work. She plans to split Want's market into variable proportionate production in these fields: Government printing, national, state and local; publication



Harry Dubitsky, the letterpress production supervisor and a printer for 38 years, discusses a composing room job with Nicholas Pastorino, stoneman for the Want Organization



Charles Sacks, head of J. A. Want's production and house service, shows Salesman Sidney Collins a sheet just off a Harris 35- by 45-inch offset press. At the press, left rear, is Frank Coy, pressman

work; advertising and promotional jobs.

"A printing plant," she explains, "is unlike many other types of business in one important respect. Its owners do not have a chance to enjoy the high profit thrill of sharp upswings in the pricing of individual jobs. Our experience has shown that over-emphasis on a single phase of the market as the preferred or only source of revenue causes volume to switch back and forth between feast and famine. That's why we plan to level our volume, to a degree, over three main sources, all of which we consider worthwhile, and each just as important, in its own way, as the other two.

#### Government Work as Backlog

"Considering the world outlook today, we regard Government work as a protection, a backlog. It helps to hold a plant on proper production standards. Another advantage is that the Government supplies paper, and can pave the way for getting other materials and for adding equipment if necessary.

"I think that even into the far future there will continue to be an active supply of Government work for pri-

vate plants, and they do well to take their share of it. The Government is a very shrewd buyer of printing. To meet its requirements a plant must be on its

toes. Government orders will help our plant check its efficiency and hold it high.

"Publication work is also a backlog. It keeps coming in. Magazines, house organs and such must be published regularly. You know when, during the month, these jobs will come to you, so you can schedule your production work accordingly.

#### Must Serve All Markets

"Advertising and promotional jobs are the higher-profit cream of the market we aim for, but we'll not forget that there is real sustenance, too, in Government and publication work. A combination plant that serves all three of these market demands should be flexible enough to meet and weather most of its problems."

Want's offset equipment includes two 35- by 45-inch Harris presses, two 22- by 29-inch ATF Big Chiefs, and complete preparatory departments. Facilities for letterpress work are two Miehle 39- by 53-inch presses, one Miehle 35- by 45-inch, two 22- by 34-inch Kelly No. 2's, two 17- by 22-inch Kelly C's, and a composing room with four Intertypes and a Ludlow. ★

Another article on combination offset and letterpress plants will appear in a forthcoming issue of **THE INLAND PRINTER**. Watch for it.



Benjamin Andrews, left, J. A. Want Organization's offset department supervisor; Michael Kwass, stripper, and Mrs. Lillian Schwab, check a job on the stripping table in the offset department

# An Old-Timer Speaks

By LEON H. BEARDSLEY

★ As I look back over the fifty-three years since I started as a printer's devil, I can't help but marvel at the evolution in the art of printing.

Back in that long ago, all type was set by hand. The one-revolution drum cylinder was the then-modern press on which we printed each week's issue of the *Princeville* (Ill.) *Telephone*. A short time later we went high-hat and purchased a Simplex typesetting machine, then a popular composing device.

The Simplex marked a great advance in straight matter composition but the eccentricities of this machine built up a vocabulary for the operator that would do credit to the old-time "mule skinner."

Each letter or character had its own special slots on the side similar to the present linotype mats. When a letter was released by the operator at the keyboard it was supposed to drop and take its place in the stick. Some days there was very little trouble but on others at the end of the day (twelve hours) a handful of broken type could be deposited in the hell box.

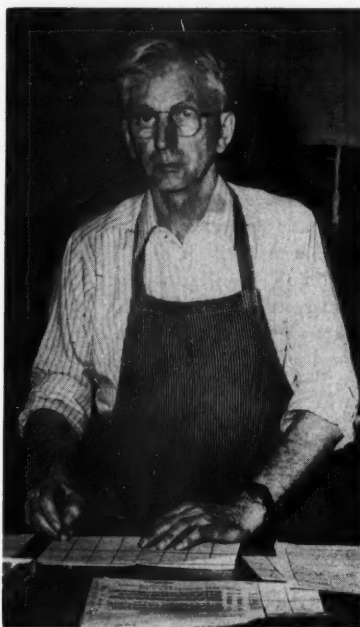
In the early 1900's I went to Chicago where I spent some time in the pressroom. Later I went back to composition. As my ability increased, I found it was easy to get work in the better plants. I spent several years in such plants as Rogers & Company, Saul Brothers, Rogers & Smith and the Henry O. Shepard Company. Working for the latter company was one of the highlights of my experiences. Here I worked for about two years on ad composition for *THE INLAND PRINTER*.

In those days a compositor was rated by his ability to take the rough layout or copy for an ad and produce an attractive, eye-catching advertisement that would satisfy the advertiser and meet the exacting demands of this outstanding publication.

Modern layouts were not the custom as is the case now so the compositor was depended upon to do an artistic job. Time was not the essence it is today. If the compositor did not like his first result, he sometimes set more than once. At times the compositor's idea of composition art did not jell

with the ideas of the advertiser and another re-hash would result.

After many years experience as a country newspaper editor, a field man for a dairy publication, and having my own plant in Richmond, Va., in 1931, I came to the Wayside Press, then known as the Conco Press, in Mendota, Ill.



Leon H. Beardsley is now foreman of lockup department at Wayside Press in Mendota, Ill.

At that time we were in the tough times of the depression and, including the office force, we had twenty-one employees. Since then I have seen that number multiplied many, many times and the antiquated equipment replaced by the most modern possible to obtain.

## Plastic Film Panties

Plastic film panties or wraps for stacks of paper on skids, trucks and so on are now for sale. These covers protect blank paper and printed paper between runs from extreme changes in relative humidity and also from dirt, dust, paste, oil and other matter which might otherwise soil the paper. The plastic covers are custom-made in sizes to fit the needs of the individual plant. A drawstring bottom permits tying tightly to eliminate air circulation.

## Oldest Typecasting Book Printed in Venice in 1540

THE oldest known book on the subject of typecasting was written by Vannoccio Biringuccio at Venice in 1540—only a century after the discovery of typographic printing by Gutenberg, and about seventy years after the perfection of the individual type mold by his successor, Peter Schoeffer. This book, entitled *Pirrotechnia*, was a treatise on metallurgy, and was republished in part by the Columbiad Press, of Connecticut, in 1941, under the title *Of Typecasting in the Sixteenth Century*. The translation reads:

"The letters for printing books are made of a composition of three parts of fine tin, an eighth part of black lead and another part of fused marcasite of antimony. The desired quantities of these metals are melted and cast into bars so arranged that they can easily be cut. Then a mold is made of brass or bronze, as true as possible and flat, so that it may fit into its companion. The parts of this mold are adjusted to make the thickness and length of the stems of the letters, and likewise are adapted underneath so that the matrix can be put in exactly. The matrix is the impression of the letter which you wish to make, or rather to cast, made by the steel punch on a little piece of copper. When the matrix has been put in its place and the thickness likewise fixed by means of certain little screws which secure and close all the pieces of the mold in their places, some of that composition is melted in an iron pot and the letters cast one at a time with a ladle. When they have the desired quantity of one kind of letter, they take out the matrix and insert another, continuing in this way until they have as many as they wish of all kinds. Then they cut off the gates and adjust them all to the same size with a mold as a little gauge. With these letters, one by one, the compositors set the press forms for the books in a frame made of iron, bronze or wood, and they compress and lock them in with screws set in the outer edges."

The inking of the pages with leather balls is likewise detailed, as is the printing of the pages in a screw press. His formula for type metal—92.3 per cent tin, 3.85 per cent lead and 3.85 per cent antimony—is exceedingly rich in tin and low in antimony and lead, but simplifies casting of type by hand.



## Device Justifies Type Images Automatically

★ Printing House Craftsmen and visitors at their recent convention in Boston were given an opportunity to see a working model of the Justigraph in operation. This machine for justifying type lines was developed at Wellesley Engravers, Wellesley, Mass., by Leroy F. Dyer. Development work has progressed to the point where negotiations are being concluded with Lessells & Associates, Inc. of Boston for starting manufacture. Mr. Dyer reported to *THE INLAND PRINTER* earlier this month.

Differing from other approaches to the problems involved in automatic justification, the Justigraph does not create the characters of the script and has no keyboard. Instead, it utilizes type images produced by modern, proportional spacing typewriters.

From copy produced on such typewriters, equipped with roll feed, the Justigraph makes size-adjusted and justified photographic positives, either on paper for paste-up, or on film for printing metal.

### **Will Process Line Art Work**

In addition to this its inventor claims unique advantages. For instance, it will automatically delete incorrect lines and insert corrected ones in their proper position, to avoid pasting them in. It will process any art work drawn in line on the copy or pasted on, to eliminate stripping in. It will alter the type style, extending or condensing the face, or even make it bold.

The model operates at three lines per second—a newspaper column each minute—but there is no indication that this speed cannot be exceeded, Mr. Dyer believes. Such speed is possible because a complete line is handled as a unit, rather than as a single character.

Many typewriters—from 10 to 25, depending upon the nature of the copy, typist's speed, etc.—would be required to prepare copy fast enough to permit continuous operation. Justigraph owners may extend capacity to suit their needs by simply adding typewriters to their equipment.

Simplicity appears to be the keynote of the Justigraph's mechanical design.

Essentially, the machine consists of two automatic cameras working synchronously in tandem, and mounted on a base containing tanks for processing and quick drying.

### **Two Cameras Used to Justify**

The first camera makes a negative of the original unjustified copy, and the second, using this negative for copy, photographs it to produce the final justified positive, with any desired spacing between the lines. A line counter installed on the typewriter makes it possible to compute the amount of line spacing necessary to pre-fit a piece of copy to a given space.

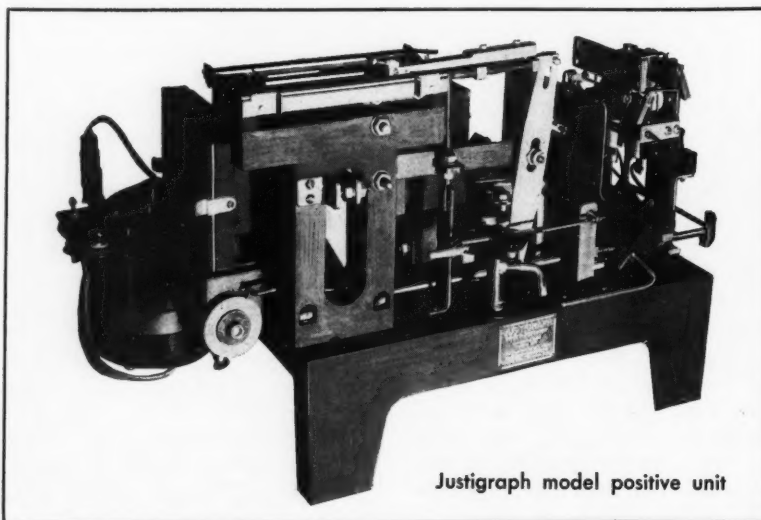
In this negative camera the type size is adjusted within the limits of 12 points to 4 points with intermediate sizes possible. Typewritten copy is fed through an illuminated copy frame, line by line, in front of the lens. As each line comes into position, the frame slides so as to center it on a common axis. This action is automatic and controlled by punch holes in the margin of the copy, made by the typist who touches a lever when each line has been completed.

Exposed sensitized paper proceeds from the negative camera to the processing compartment in the base, where it is developed and dried, emerging as a negative ready to be photographed by the positive camera.

The negative is fed through the frame of the second camera in much the same manner as the original copy was in the first camera. It is here illuminated from the back. Since the lines are now centered, this frame does not slide. Instead, the lens moves forward and focuses the image of the negative line to a predetermined width. To control the lens movement the copy is used again, synchronized with its negative. As each line of the negative is presented before the second, or positive, camera, the corresponding line of copy appears in a scanning mechanism in which a scanning pawl senses the length of the line and, by suitable linkages, actually focuses the camera.

### **Tilt Principle Governs Image**

Any change in the length of a line by photography would, ordinarily, result in similar changes in height. This has been avoided by inclining the image and object plane in each unit on its horizontal axis. An object held in a vertical plane before the eyes appears to diminish in height if tilted in either direction. This is the principle used. The tilt is regulated by interconnecting the image frame of each camera with the scanning pawl. Manual adjustment of the external frames of production models will permit condensing or expanding type faces.



*Justigraph model positive unit*



## JUSTIGRAPH IS VERSATILE

### Original Copy

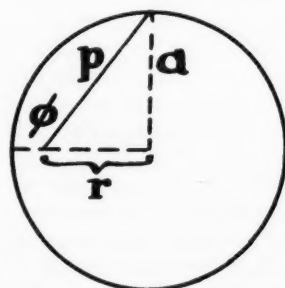
In this example of work done by the Justigraph method, Bookman Oldstyle, which closely resembles the typewriter face known as "Documentary," has been used for the original copy. Lines vary in length within a one-half inch ending zone. Specimens show this copy after justification, same size and reduced. The headings illustrate condensed, expanded and boldface variations. All were produced from the same original face.

### As Justigraphed

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### Reduced one-third

In this example of work done by the Justigraph method, Bookman Oldstyle, which closely resembles the typewriter face known as "Documentary," has been used for the original copy. Lines vary in length within a one-half inch ending zone. Specimens show this copy after justification, same size and reduced. The headings illustrate condensed, expanded and boldface variations. All were produced from the same original face.



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Type face increased heightwise and line spacing increased. Reduction is one-half

$$\left[ \cos^{-1} \frac{X}{R} - \frac{1}{2} \frac{X}{R} \log \frac{1 + \sqrt{1 - \left(\frac{X}{R}\right)^2}}{1 - \sqrt{1 - \left(\frac{X}{R}\right)^2}} \right]$$

Left: Line work produced on Justigraph model by segmentation

Tilting the image planes causes a distorted image but this distortion is never present in the final result. Justigraphing is a two-step process and advantage is taken of this fact to neutralize distortion. Every tilt is compensated for by an equal but opposite one. Two equal but opposite distortions obviously cancel each other out.

One feature of Justigraphing, of particular interest to typographers, is its method of justifying which, in effect, is a realization of the printer's dream of "rubber type." The specimens shown illustrate justification, in combination with size reduction, expansion and contraction of the original face, as well as boldfacing.

Officials of the Atomic Energy Commission at its Oak Ridge plant believe it is not too early to envision the time when high-intensity cold lights and super-sensitive offset plate coatings will make possible a justified, size-adjusted, and accurately positioned offset plate directly from the copy by means of the Justigraph.

### Correction Lines Avoided

Corrections are avoided by simply rewriting lines in error and omitting the control hole after the incorrect line. When the scanning pawl of the positive camera does not encounter a control hole it travels beyond normal limits, actuating devices for locking the shutter and for preventing transfer of the sensitized material thereby causing the incorrect line to be deleted automatically.

Lateral contraction and expansion provides a new and very desirable means of avoiding unsightly lines. In conventional typesetting, awkward breaks, especially in short lines, often necessitates unreasonably wide spaces between words, or even letterspacing. In Justigraphing, the entire line is adjusted proportionately, the relationship of spaces and type characters remaining unchanged. Conventional methods of justification are not precluded, however. In fact, the automatic deletion feature makes it simple to adjust word spacing. Use of the two methods, in conjunction, will often avoid awkward breaks in words and result in the most attractive line possible. ★

The wood block base of old electrotypes may be cut into L-shaped furniture and used as a time-saver in locking up small forms, such as business cards and envelopes.

# Forty-Two Ways To Save Money in the Printing Business

★ PROFITS SLIP through our fingers easily. They slip through, particularly, in many little ways we learned long ago but we need constant reminding to assure that they are not forgotten.

It pays to check such ways and means regularly. Many printers have charts drawn up for that purpose. Here are 42 points taken from a study of a number of such charts.

1. Save all scraps and trims from stock cutting for small ticket and similar jobs as well as scratch pad purposes.

2. Keep all type clean. It saves corrosion and chemical action which causes type face pitting.

3. Keep padding cement brushes clean, not only to save on the use of cement but to give longer life to brushes and permit them to do more efficient work.

4. Devise plant promotion pieces for use of scraps and odds-and-ends of paper as well as for unpopular papers likely to change color if kept long.

5. Pay good salaries and wages, for it keeps the best workmen on the payroll.

6. Have regular storage cabinets for cuts and forms awaiting re-orders, thus preventing damage to them.

7. Does the payroll have deadwood thereon? No matter how "nice a guy" he may be that employee loses the plant money if he is inefficient.

8. Screen all shavings picked up around typesetting machines for lost mats or space bands.

9. A program of consistent supervision and help gets more return from payroll dollars. Even the perfect employee needs a reminder now and then.

10. It pays to keep constantly alert for new time-saving equipment as it is produced and can be adapted to plant operations. Time is money in any business operation.

11. Every working schedule should be arranged so that you are never caught short on peak periods.

12. Wise management provides interchange of employees so that each can do more than one job; then there are no delays if key personnel become sick or otherwise unavailable.

13. The best working conditions attract the best employees and secure the maximum work output from each.

14. At least once each three months it will pay to study the entire plant and selling operation with a view toward possible consolidation for more economical production.

*By Ernest W. Fair*

15. A simplified system anywhere is more economical but it requires constant vigilance and supervision.

16. Storing reserve stocks and supplies as near to areas of use as possible always cuts down on costs.

17. Paint is a good preventive maintenance weapon; a regular check everywhere will keep maintenance and replacement costs down.

18. Breakage of stored paper packages and punctures of tubes and cans of ink always cut into profit; better storage methods and improved handling keep the breakage costs down.

19. What about rent and similar charges? Are they too high, do they need readjusting? Would it now be wiser to build than to renew the lease?

20. There's no consistent advertising formula that will keep working forever. The firm's advertising program should receive constant study to keep it alive.

21. Is space properly used? Best percentage to press room, make-up, typesetting, storage, office, *et cetera*?

22. Keeping mailing lists up to date saves waste in materials and postage to bad addresses.

23. Control of accounts keeps the good ones from growing bad.

24. Delinquent accounts need a systematic follow-up to prevent their becoming bad accounts.

25. Every package delivered on a printing job should have an enclosure suggesting other printed services.

26. Account study requires handling of each account as an individual case.

27. Is the capital investment in each department of the plant operation being used profitably?

28. Delivery operations need constant study to make them more efficient and less costly. Can most deliveries be made cheaper on a bicycle or motor scooter than with the truck?

29. An error in delivery always antagonizes a customer; such errors should be constantly guarded against.

30. Duplication of any effort anywhere in the operation of the business is waste; every new idea should be closely studied for such duplication.

## It's a Quiz

**By R. Randolph Karch**

*Answers to these questions have appeared in THE INLAND PRINTER and other sources of information at various times. How retentive is your memory? How many can you answer without consulting the answers on page 69?*

1. Which would you list first in importance in printing plant insurance?
  - a. Fire insurance
  - b. Workers' compensation
  - c. Public liability.
2. What is the basic reason why letterpress printing has less varying of tone than offset?
3. Basically, letterpress printing without a slur depends upon parallelism between stock and printing surface. True or false?
4. Other than to have the artist trace lines heavier, what would you do to get all lines to show in a fine-lined etching?
5. Why should you cash questionable checks where drawn?
6. Among the top five estimating pitfalls are estimating composition without seeing the actual copy, and those tricky margins and bleeds. What are the other three?
7. Match the type face listed at the left with the correct manufacturer listed at the right:
 

a. Caledonia	1. Intertype
b. Waverley	2. Linotype
c. Tempo	3. Monotype
d. 20th Century	4. Ludlow
e. Futura	
8. Things—not people—cause the most accidents. True or false?

31. Nothing loses customers quicker than soiled printing; packaging and handling methods should ensure clean, protected delivery.

32. Buying in large quantities may secure some savings but not if these stocks cannot be used in a reasonable time.

33. Keeping file records on every printing job insures experience data on estimating unusual jobs in the future.

34. Too much heat means wasted money; too much light means wasted money . . . and too little means wasted money also. The happy medium is the correct level.

35. Many dollars are spent each year for various utilities; anything saved by regular study of their use and devising less expensive methods adds that much profit.

36. Is money being wasted on insurance? A check-up every three months makes certain insurance dollars are being wisely spent and still providing required coverage.

37. Interest eats away profits; make certain any program to borrow money provides more profit from its use than the interest cost.

38. Supplies come from profit; their waste makes profit smaller. Constant study of supply use keeps down their cost.

39. Can we profitably salvage anything concerned with the operation of our business? Often a check-up will show where waste can be turned into added profit dollars.

40. Taxes are becoming more and more important in the operation of any business. Constant study of tax problems as they change will assure paying only the taxes required; and assure deductions to which we are entitled.

41. Is every new idea coming to our attention given proper consideration for possible application to our business? Discarding an idea without considering how it can be applied is a missed opportunity for better profits.

42. Sanitation costs money in the operation of any printing plant. Constantly checking ways and means of reducing those costs through better practices in daily operation of the plant will often reveal opportunities for cost-cutting. ★

Canada has raised postal rates on periodicals and newspapers to 2½¢ a pound on news content and 4¢ a pound on advertising.

## Suitability of Inks to Paper

The pat-out is a favorite means of testing the ink on the paper to be used but may be misleading to the inexperienced because it is necessary to use a film of ink of the thickness to be used in printing. The same applies to draw-downs, single or double, with a knife. A safer way is to use a brayer roller to roll out the ink on a slab until a film is obtained by rolling the brayer out on paper which just covers the paper. There may be thirty steps or degrees of color between just coverage and an excess of ink which shows mottled,

hence the importance of testing with proper film in respect of thickness. Until one has had considerable experience with pat-out and draw-down, the brayer roll-out of ink is the better way to test to suitability of ink to paper short of inking up a testing or production press.

## Pre-Makeready Idea

We know a printer who rubs all of his linotype forms with an electrotypers rubber before printing them. He claims it eliminates a lot of makeready and results in a cleaner, neater job.

## THROW AWAY

# Money?

AN ECCENTRIC MILLIONAIRE, or a nitwit, might throw money into a paper baler, but the average printer can't afford to do it. Yet he does—unknowingly, and too often.

When Mr. Printer is burning up pencils on an estimate or a job-ticket, the phone keeps ringing; he's in a hurry to get the RUSH job into the shop, and he's late for an appointment. All this bedlam is a sweet and simple temptation to whip through the job as fast as he can, so he can tangle with the next one. There's no time to take a few minutes for a thorough and imaginative look at his present effort—only a few seconds to give it a fast once-over.

That fast once-over may prove economical when the administrative costs are considered, but too often it can mean that money is being routed to the paper baler.

Economical engineering of composition, press, and bindery work is usually watched very carefully, but the basis for the job—the paper—is too often given only slight consideration. After all, you can cut only four 8½- by 11-inch sheets out of 17 by 22 stock.

But, what about all those other sizes that printing comes in?

They're watched on close-bid estimates, most of the time, by the fellow who gets the job, the fellow who takes the time for a thorough look at his figures, and applies a little imagination to them.

And they're watched by the same fellow when he works up a ticket on a no-bid job—and when he handles a reprint job.

Why does he take such pains? Well, he's had experiences like the following one in which money actually was being routed into the baler, because someone didn't have time to take that second look.

The job consisted of 100,000 business forms, 5½- by 8½-inches, printed on 16-pound bond. The form consisted of type and horizontal rules which ran from edge to edge, the 5½-inch way, and it was run four-up on a Vertical. In order to print this job, the minimum press sheet size had to be 11¼- by 17-inches, to allow for gripper room. Stock bought for the job was 19- by 24-inches.

This job was reprinted three times! Each time it was run the same as above, because the previous ticket was copied. It took too much time to give the job the careful once-over. Reprints in this same wasteful manner could have gone on indefinitely, but they didn't. One day someone decided to study the job thoroughly and imaginatively, and came up with this solution:

The customer's okay was obtained to cut ¼-inch off the 5½-inch dimension. This saving enabled the printer to squeeze the job on an 11 by 17 press sheet, thus making his paper size 17 by 22, which enabled him to save 88 pounds of stock. The 88-pound paper saving helped the printer hold the line on this job in the face of rising wages and paper prices, thus giving him another happy customer and increasing his margin on the job.

This is just one example of how that second careful look paid off.



# Printing Industry



**ROBERT H. CAFFEE**  
President  
Printing Industry  
Of America

★ Problems faced by management of both letterpress and lithographic plants predominate on the agenda for the 65th annual convention of Printing Industry of America in Boston's Statler Hotel October 24-27.

Molded from answers by printers all over the country to a PIA questionnaire asking what subjects should be featured, the agenda gives first place to matters concerning production management, production control and production standards.

Also scheduled are discussions of financial management, economic trends affecting the industry, sales management, research, technology, personnel relations, and the progress of the Foreman's Management Training Program sponsored by PIA and Lithographic Technical Foundation.

Heralded as a convention for printers and lithographers, by printers and lithographers, the sessions will emphasize the needs and interests of small and medium-size plants, which comprise most of the PIA membership. Nearly thirty members who are practical experts in various management phases will participate as speakers or panel members.

Several sessions will reflect the increasing interest of PIA members in lithography and in PIA's ever-widening services in the field of lithographic printing management. The PIA Ratio Study, due for distribution at the con-

vention, contains special material on lithographic and combination plants. It is expected that PIA Production Par Tables for offset operations will be ready for distribution prior to the gathering. Discussions of manuscripts for three new PIA textbooks on estimating, production management and printing management will cover sections relating to lithographic plant problems.

On October 27 Walter Sackett, R. R. Donnelley and Sons Company, Chi-

cago, will tell how to sell letterpress, lithography and gravure, with emphasis on how the salesman helps the customer to decide which process to use. Lyman W. Jones, Laurence Press Company, Cedar Rapids, Iowa, will deal with the problems he faced in getting into offset work. Other talks will cover lithography and specialization, silk screen and gravure. Basic trends in lithography and letterpress will be reviewed by Edward McSweeney, Perkins-Goodwin Company, New York City. Harold Braun, Fetter Printing Company, Louisville, Ky., will review the ratio studies, with emphasis on lithographic ratios, for their own significance and for their significance in comparison with letterpress ratios.

The first day agenda will feature the production management problems. Robert H. Roy, assistant dean of the School of Engineering at Johns Hopkins University, will discuss the manuscript of his work on production management which PIA will publish this year. The principles set forth in this work are equally applicable in letterpress, lithography, gravure or other processes. A panel on "How to Establish Your Own Production Standards" will be headed by John M. Wolff, Jr., of Western Printing and Lithographing Company's Southwestern Division



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The Master Printers Section and Union Employers Section will review industrial relations on October 25. The speakers' list includes Prof. Sumner S. Slichter of Harvard University, who will discuss labor relations in the light of the current economic situation and

the government's stabilization program.

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Under the direction of Howard S. Patterson, secretary-manager of the Graphic Arts Institute of New England, every printer in that section is being urged to be on hand to demonstrate New England hospitality to the visitors from other states. New England printers will be hosts at an opening day cocktail party. This event will begin a program of festivity and good fellowship as a balance for serious discussions at a convention which PIA foresees as one of the most progressive in its history.

James R. Brackett, PIA general manager, has invited all members of the industry, affiliated or not with PIA, to attend the convention. Registration blanks may be obtained from PIA at 719 Fifteenth St., N. W., Washington 5, D. C.

## PIA 1950 Ratio Study To Be Distributed

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Lithographers as well as letterpress printers will find special interest in the Ratio Study, because it gives comparative data on the two types of operation. One table shows ratios of operating expenses and profits to sales as reported by a group of predominantly offset plants. Another table gives the same information for plants which are predominantly letterpress.

Based on analysis of operating statements, balance sheets and other data supplied by printing firms, the Ratio Study provides management with factual information about costs, over-

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## Form Rollers Should Have Distinctive Marks

Since most form rollers may vary slightly in circumference and must be set separately to fully function, they should be marked so that the position in the press of each roller may be distinguished at a glance. The last roller under which the form passes, ordinarily the most effective, is marked 1, the second 2 and so on. The marks may be in the form of one, two or more stripes of ink around one end of the roller core or the numbers may be stamped in the roller core or spindle with a punch. The mark is applied only on one end to show which end of the roller goes in the press first in accordance with the previous setting of the roller.

These precautions are especially necessary in pressrooms where roller washing is done by porters or employees other than those who work continuously on the presses. The same system may be used with distributor rollers to advantage. With these precautions rollers should not be put in the press wrong end to or out of their regular positions.

## High Relative Humidity May Cause Chalking

It is not unusual to encounter chalking of ink on coated paper during periods of very high relative humidity. The ink may be formulated so that it dries well on the surface of the sheet but since the coating had already absorbed all the moisture from the air that it could hold, the vehicle of the ink could not penetrate because there was no room for it. The ink may dry on the surface of the sheet so that it may be rubbed off like powdered chalk because of the excessive moisture which prevented penetration.

## Mrs. J. R. Brackett Dies

Mrs. Bernice Dalton Brackett, wife of James R. Brackett, general manager of Printing Industry of America, died September 18 at Georgetown University Hospital, Washington, D. C., after a long illness.

A native of Chicago, she spent her early years in Woonsocket, S. D., and was a graduate of Clarke College, Dubuque, Iowa. During the late 1920's she held various posts on the editorial staff of the *Sionx Falls* (S.D.) *Argus Leader*. It was there she met her husband, also a staff member. They were married in 1932.



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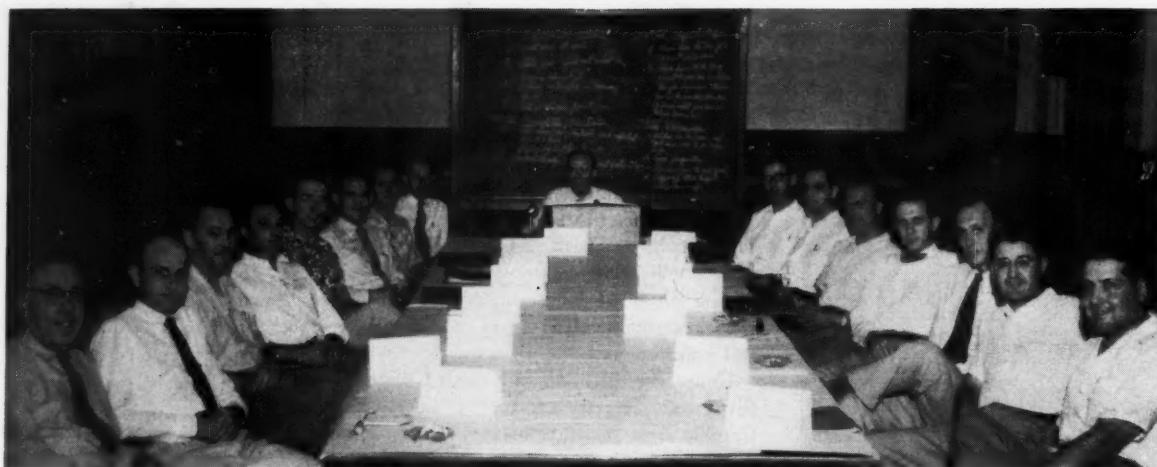
It is not unusual to encounter chalking of ink on coated paper during periods of very high relative humidity. The ink may be formulated so that it dries well on the surface of the sheet but since the coating had already absorbed all the moisture from the air that it could hold, the vehicle of the ink could not penetrate because there was no room for it. The ink may dry on the surface of the sheet so that it may be rubbed off like powdered chalk because of the excessive moisture which prevented penetration.

## Mrs. J. R. Brackett Dies

Mrs. Bernice Dalton Brackett, wife of James R. Brackett, general manager of Printing Industry of America, died September 18 at Georgetown University Hospital, Washington, D. C., after a long illness.

A native of Chicago, she spent her early years in Woonsocket, S. D., and was a graduate of Clarke College, Dubuque, Iowa. During the late 1920's she held various posts on the editorial staff of the *Sioux Falls* (S.D.) *Argus Leader*. It was there she met her husband, also a staff member. They were married in 1932.





James M. Cunningham (at head of table) of the C. T. Dearing Printing Company, Louisville, Kentucky, conducts a session in the LTF-PIA Foreman's Management Program conference course. From left to right are Howard Heinz and Robert Glanz of the Southern Press; Sam Gray of the Franklin Printing Company; Joseph Wills of the Rowland Paper Com-

pany; Frank L. Hirt, Charles Merrick, Howard Wells, Robert Owen of the Fetter Printing Company; Mr. Cunningham; Joseph Esterle, Fred Heimen-dinger and Fritz Kramer of the Publishers Printing Company; L. M. Payne and Wallace Horine of the Sanders Paper Stock Co.; Frank Gerstle of the Courier Journal Lithographing Co.; and Kenneth Young, Smith and Dugan

## Foreman's Management Training

★ More than 450 printing plant foremen and supervisors have started or completed the foreman's management training program launched by Lithographic Technical Foundation and Printing Industry of America six months ago. Several local graphic arts associations have sponsored the special training conferences and assigned one or more staff members to assist plant members in conducting the program on their own premises. By September's end more than 60 additional plant executives throughout the country will complete the first training phase and be prepared to start the program in their plants.

Built around the foreman's on-the-job problems, the program is headed by William F. Gutwein, director of employee and public relations, C. T. Dearing Printing Co., Louisville, Ky. Associated with him is Charles W. LaBlanc of Research Institute of America's research staff.

The project helps foremen to understand management's viewpoint and to take part in solving management problems; build morale by stimulating interest and co-operation and avoiding and adjusting grievances; improve production quantity and quality by finding better work methods, stimulating flow of ideas, overcoming resistance to change and adjusting people to new or unfamiliar jobs; maintain production schedules and reduce costs by bet-

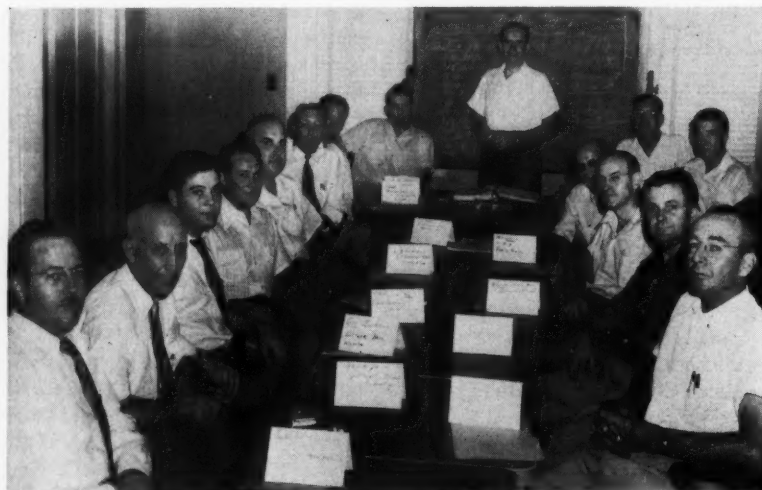
### Printing Industry of America and Lithographic Technical Foundation Sponsor Program

ter work planning, minimizing time and materials waste, and understanding costs and methods in the foreman's own and other departments.

A special report, issued to LTF and PIA members in September, quoted praise for the program from plant

owners and managers. Top management's keen interest will be reflected at a session on the project during PIA's annual meeting October 24-27.

Local printing trade associations affiliated with LTF or PIA send key men to five-day instructor conferences, where they receive an intensive course and all material qualifying them to conduct training in local group classes or individual plant sessions. Men thus trained go home and instruct classes limited to 15 foremen and supervisors.



The Foreman's Management Training Course, major PIA-LTF project, was sponsored by the Printing Industry of Atlanta, Incorporated, with enviable success. J. M. Cunningham of the C. T. Dearing Printing Company, Louisville, Kentucky, was brought in as the instructor. Left to right are John Hutcheson, George Daum, Gilbert Bachman, C. R. Robinson, L. B. Rowland, Leo Roberson, R. A. Stout (executive director of the Atlanta association), C. B. Taylor, Instructor Cunningham, A. O. Rauschenberg, W. D. Rutledge, M. D. Kizer, W. P. Johnston, W. E. Gresch and Alf Budden

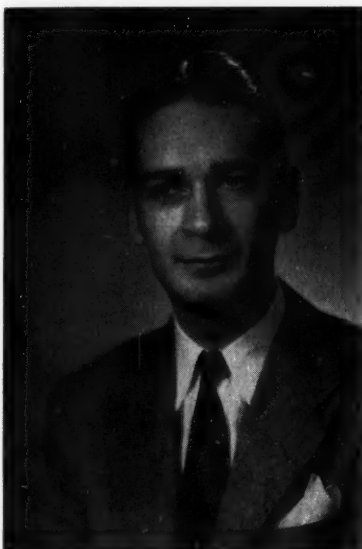


Mr. Gutwein himself has acted as instructor for four institutes held for conference leaders in Washington, Philadelphia, Cincinnati and Milwaukee. At present he is chairman of the Supervisory Training Committee of the International Association of Printing House Craftsmen.

After completion of the ten weeks' training, conferences of foremen and supervisors are held at regular intervals to assure continuous application of the teaching. Many plants have enrolled their foremen as associate members of the Research Institute of America, which regularly mails to their homes material on foremanship and foreman management.

PIA and LTF invite members to write to either association for information as to when and how they may participate in the program's benefits. Requests for representation in a conference are grouped with others from the same area and a conference is scheduled as soon as possible. Any representative may attend a conference in any city without waiting for one in his area, but since sessions are limited to 15 persons, requests should be prompt to come within the quota of the city a plant prefers. Smaller and outlying plants can select one man to represent them all.

Two-hour sessions are held once a week for ten weeks. Foremen and supervisors acquire and put into practice, even during their training period, the principles of job relations, job training and job improvement which comprise the basic program.



W. G. Gutwein, of C. T. Dearing Printing Co., heads PIA-LTF Foreman Management Program

# Scanning the Scene

Through the Eyes of



"JL"

## Festival of Britain

Several thousand printers of United States and Canada will recall a most charming woman from England who visited here last year and spoke before numerous graphic arts groups. Beatrice Warde is not only charming but an enthusiast for, and connoisseur of, fine printing. As publicity manager for the Monotype Corporation Limited, Beatrice has, I imagine, done more to advance printing in its quality aspects than any other individual over there.

Disappointed about failure to hear from her since—linked with remorse over my near-failure photographing her well when she was here—I have been wondering if, perhaps, I were not now resident in her "dog house."

Now, I feel better. I have received a very interesting letter from her and, because I know almost all readers are interested in her subject, I'm quoting a bit from it.

"I thought," she writes, "you would like to know that the printers of England (and particularly Colonel B. L. Hooper) saw to it that the Festival of Britain should not neglect this country's contribution to the Black Art; and that Tenterden's part in the Festival was just as natural an expression of continuity and living tradition as the lovingly burnished links in its mayoral chain.

"As we drew into the picturesque village of Tenterden we saw the newly-painted sign of the Caxton Arms and a few minutes later we were being greeted by the Mayor, wearing the longest chain of office that I have ever seen draped over the mayoral shoulders. Each link in that mediaeval chain was inscribed with the name of a former mayor; as there were something like three hundred links, some of them had to be left in the archives. We saw the old town hall with its fine display of Caxton documents and its Festival of Britain exhibition of British printed books from Caxton's day to our own; we had lunch in the upper room of a

house so old that the enormous wood-pegged floor boards sloped like the deck of a ship. I missed the pageant in which the senior Master Printer of the district impersonated Tenterden's most famous native son, but I did see the fifteenth century home with its old raked roof of yellow Kentish tiles which tradition and local pride assign as Caxton's birthplace. Every cottage garden was blazing with roses, phlox, and geranium; the parishioners were acting as volunteer guides around the ancient church."

Thank you, Beatrice.

## The More the Merrier

THE INLAND PRINTER appears to have "started something," as they say, when at the 1949 convention of the International Association of Printing House Craftsmen at San Francisco it presented Perry Long with the original "Oscar" of the printing industry. Basis of selection was that the award should go to the one who had, during the year past, done the outstanding job in the way of voluntary service in behalf of the Association.

Following the lead of THE INLAND PRINTER, a similar award was announced to cover members of the Printing Industry of America.

I now learn that the idea has been adopted by the Seventh District of the International Association of Printing House Craftsmen, comprising Atlanta, Nashville, Memphis, and Jacksonville.

The initial award has been made to Sol Malkoff, of Atlanta, in recognition of his work on the 1951 celebration of "Printing Week" and on his efforts to encourage and foster higher standards in printing and craftsmanship.

I remember Sol from an event of some years ago which demonstrated outstanding initiative and carry-through in his then—perhaps, present—leading interest in our business. He submitted for consideration in "Specimen Re-



The Festival of Britain exhibition of British printed books from William Caxton's day to the present. The Town Hall at Tenterden also housed many other Caxton documents and pieces of fine printing

view" examples of his work neatly and attractively mounted on the black cover-stock leaves of a plastic-bound portfolio of approximately 18 by 12 inches. It impressed me so much and seemed so much like a compliment, the portfolio remains—and shall remain—among my treasured printing keepsakes.

Such awards serve a double purpose. They constitute testimonials—flowers for the living—to those bell-cows of different groups who have led off and carried through activities to the end of betterment of the industry. Secondly, and possibly the more important consideration, is the incentive for other men to do likewise.

Who is there who doesn't thrill at the thought of being rated leader?

### **Ave, Mr. Rosenberg**

I applaud Joseph Rosenberg, executive director of the International Photo-engravers Union of North America upon an address he recently made at the organization's convention.

Calling attention to the publishing—and, so, printing—industry's problem of meeting competition from other media, Mr. Rosenberg told delegates it was up to them to do something about it—and in co-operation with management at the same time.

He demanded a new approach to the business of dealing with employers which would recognize other pressing problems common to worker and boss alike. He urged members to do all they could to eliminate waste and the too-prevalent and disastrous practice of "feather-bedding" and face the new technical advances with the industry.

That is a highly enlightened, fact-facing view in striking contrast with the coincident demands of leaders of workmen of an Iowa meat-packing concern. Among other things, including the demand for higher wages, these particular leaders demanded free lunches for the workers and free 15-pound hams at Christmas time.

At about the same time that the negotiations were in progress floods damaged one of the company's plants, at Topeka, Kansas. The company announced it would not reopen that particular branch plant because rehabilitation costs were too great. So, 1200 workers lost their jobs. It is possible

that other reasons had a bearing on the company's decision, such as being forced to "employ baby sitters and help patch up family quarrels," as one commentator puts it.

Always present is that one last straw to break the camel's back. In the end labor and management are in the same boat. Why risk breaking the camel's back or upsetting the boat?

I'm delighted that the broad view was expressed by a labor leader in the Graphic Arts.

### **Craft for Older Men**

Time was when at every turn we were wont to hear or read "This is a young man's world," or words to that effect. But times are changing. Due to one thing or another, the proportion of men (and women, bless them) past 65 years of age has constantly increased. They are constantly feeling and looking younger for their years.

We saw "Broncho" Nagurski win a professional wrestling match from a worthy, younger opponent in straight falls the other night. In appearance he is a modern Adonis with all his 260 pounds; in age he can not be less than 45. Bernarr McFadden, past four score years, recently dropped via parachute from an airplane into a river. About two years ago, at age 70, B. Walter Radcliffe was recalled from retirement to again head up Intertype's printing and advertising departments.

But that is not the story; this is: I note in the latest issue of *The Typographical Journal* that the oldest member of the I. T. U. is 98 years old. He is Joseph Belcher, of the Columbia (S. C.) local. Sharing the *Journal* spotlight with Belcher is Louis DeWitt, of Chicago, cited as having been a member for the greatest number of years, 77. Congrats, my worthies. And, to DeWitt, besides: I knew you, away back when, 1914-1928.

With demands for defense what they are, all that has been said above adds up to a tip that employers in the printing business look with greater favor upon the oldsters. I doubt if there's a trade or type of work at which men can work efficiently at a more advanced age than at printing.

*J. R. Frazier*

# SPECIMEN REVIEW

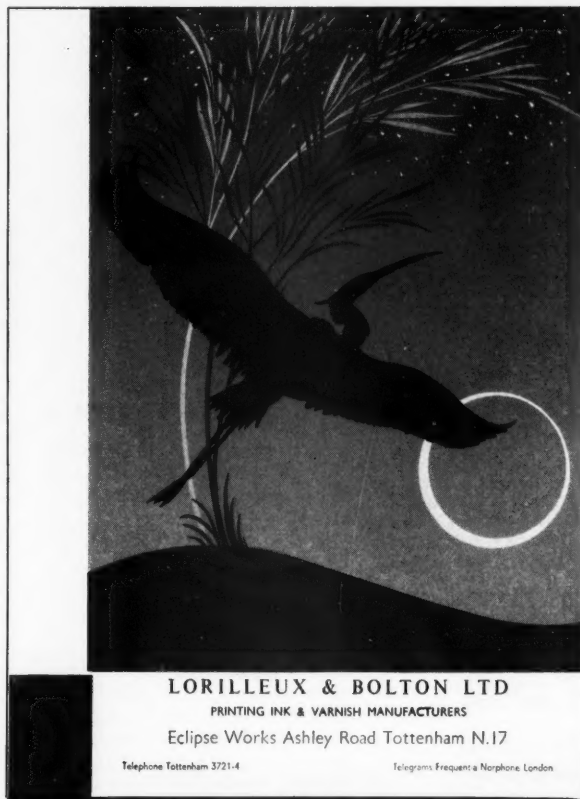
BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL.

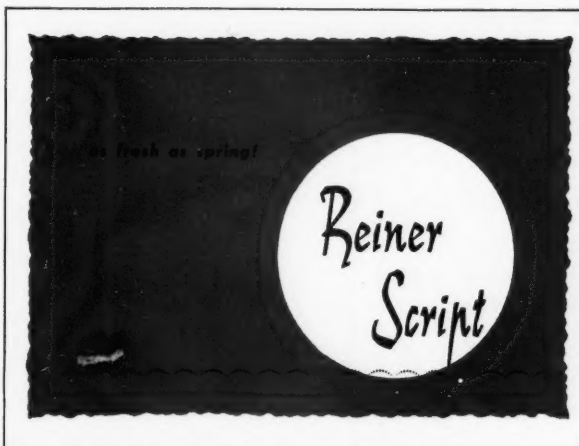
*Cape Times*, Limited, of Cape Town, South Africa.—You may feel proud of your protea calendar. The four large leaves, each featured by a four-color illustration about ten inches square—with the calendars for three months below each, these printed in a middle gray from reverse color plates—are excellent. Plates for offset printing, incidentally, were made from the natural color photographs. As far as we are able to judge, the work is on a par with the best of its kind; certainly the flowers are beautiful, and no small part of their charm is due to soft tone characteristic of photo-lithography. The all-over design and accompanying limited typography are in excellent taste.

COMMANDAY-ROTH COMPANY, of New York City.—Thanks for another batch of specimens of the fine printing you do. It has, it seems, been years since you last gave us a peep, but the experience is highly enjoyable and we hope to be repeated soon. The items, largely fine brochures and annual reports featuring four-color process printing at high tide, are not of a kind we can reproduce to advantage. That you get big orders from some of the country's greatest commercial concerns is testimony to your ability. Your own advertising piece, "Seven Ways to Choose a Printer," points the way to that vital accomplishment as effectively as anything we have seen. One way is noted in type on each page, the type being topped with a large cartoon illustrating the action incident to the point made. Presswork is fine.

HOWARD E. PAINE, Springfield, Massachusetts.—We're confused between your letter and your father's cards. However, of the two having the lantern illustration the better is the one with the lantern and accompanying lines of type higher on the card. On the other, which



Page advertisement from *The British Printer*, London, which represents a highly impressive sampling of ink, a particularly attractive blue in the original. The illustration featured by powerful silhouette in black defies inattention, and the background demonstrates the color in a wide tone range



With its forceful display in white circle against bright green the original of this folder title page strikes "bangety, bang, bang." No firm turns out better items to advertise new types than Warwick Typographers, Saint Louis

you say you prefer, there is too much crowding near the bottom and this is materially lessened and a better all-over distribution of white space effected by raising the one group; indeed we would place the group six points higher still. You say the lantern—the business end of an old-fashioned street lamp—should rest on something. It doesn't rest on anything as you have lowered the group; it is just closer to the full length line across the bottom. The entirely different card printed in brown is nice-looking but lacks punch and interest of the others. The contrast in shape between the name line and the address just below is too great to be quite pleasing.

DARBY SCHOOL OF ARTS AND CRAFTS, of Darby, England.—"Courses in Print" is an unusually attractive booklet typographically. The background for the cover—large letters of the alphabet printed in a delicate, rich yellow on the stock similarly toned—is effective. The pattern of these is broken for the black rule panel near the top in which the title appears in red. The panel is one of the irregular four-sided affairs, and it adds interest element such as a rectangle or square panel would not—suggests a bit of action, too. Other type-matter is in black over the background of letters and a red rule extending from left-hand edge of page acts as decoration and a cut-off between the "Prospectus" and "1951-52" but does not extend to the right-hand edge. Elements are exceptionally well spaced but we feel the panel enclosing the title is too small, particularly on the left and vertical side where the words of the title—flush-set—crowd the rule too closely in relation to the space at the ends of the lines. White space ought to be balanced better all around.

LOUIS MARINI, Wollaston, Massachusetts.—You do fine





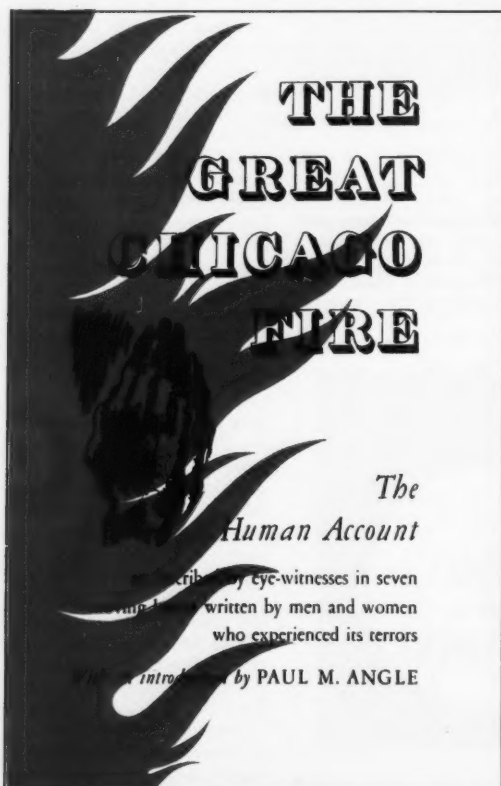
# Cigarettes

IN THE MAKING

A well-known Canadian newspaperman was one of a party which recently visited our experimental farm and our Montreal plant. The Company asked him to record his impressions. We thought the results interesting enough to warrant publication; and so, in the hope that you may find pleasure in his account of our operations, we have incorporated it into this illustrated booklet.

IMPERIAL TOBACCO COMPANY OF CANADA, LIMITED

Genius worked on the original; an impressive massing and distribution of white space. It is title page of a brochure designed by LeRoy Barfuss and produced by the Gazette Printing Company, Montreal. On original the second color is a rich, medium brown



Jacket for book published by the Chicago Historical Society is as striking and—yes, indeed—realistic as one could be contemplated

work, have a delicate touch which few equal when it comes to work where that treatment is desirable, as in the case of noteheads, women's club programs, and programs—items where getting attention is not an important consideration. You are conservative, but still have a good sense of display values when it comes to work required to get attention, and your work of that type is well handled if not flamboyant. The commencement program for Eastern Nazarene College is a beauty, chaste typography being set off by printing in a medium red-brown on cream-toned paper. Another fine one is the Methodist Church letterhead which is helped by being printed in gray instead of black. More of this should be done—that is others should do more of it. High is reached on cover of the Friday Club where a cloth pansy and leaf—natural as life—pressed flat are tipped on as part of the design. All in all there's a suggestion in what you do of the nice things of life—beauty, restfulness, calm and the like, whatever you like.

H. S. BUCHANAN, of Asheville, North Carolina.—While the title page of the announcement for the local artists' guild is of interesting layout and the display exceptionally well graded, the composition as a whole is tight, and there is room for more space between lines and groups. The underscoring of lines had better have been avoided, contributing, as it does, to the crowded effect and without strengthening display. The device of underscoring loses point when applied to lines already among the largest of a design. Of course the Ultra Bodoni and Cheltenham Bold Outline, the latter used for the three main lines, are not harmonious, but under some conditions "po-



Just to make sure no reader muffs, the "wf" at top means "wrong font" and the wrong font is mixing of big Oval and small Spherical in the picture. Cover from house magazine of E. F. Schmidt Company, Milwaukee, original of which is 3 1/4 by 8 1/2 inches and printed in deep green and a green tint on gray paper

etic license" is permissible. It might be that printing the page in two colors, the Chelt. lines, "Autumn Art Exhibit," in color which is strongest in tone because the Ultra, otherwise used, is very strong in comparison. In this way one of the colors could be related to the goldenrod stock for which the brown ink you have used for the one-color printing is nice. However, this rather light brown ink is at a handicap on the three other pages whereon the light-face type doesn't stand up very well in contrast with the strong-colored paper.

## PRINTER'S PROOF

from  
William B. Burford Printing Company  
603 E. Washington Street  
Indianapolis, Indiana

Please read the enclosed proof and return promptly. Note spelling of proper names and verify dates, making changes plainly. O.K. if correct, and sign return at month. Do not give verbal corrections or comments.  
RETURN ORIGINAL COPY WITH PROOF

Essential information is presented on this envelope, but it is dull-looking and unimpressive. Proof envelopes should be striking and colorful like one at the right



An Address by  
General of the Army

\*\*\*

Douglas  
MacArthur

Before a joint session  
of the Congress, April 19, 1951  
Washington, D. C.

Title page of complimentary booklet issued quickly after delivery of speech. For its sheer beauty, as well as for its content, the piece must have made an impression highly favorable to the producer, the Frederic Ryder Company, top-grade Chicago advertising typographer. Paper was light tan antique; extension cover, a French fold with deckle at front

MOSSBERG & COMPANY, South Bend, Indiana.—We compliment you on the general excellence of that eight-page folder you did for Hotel Elkhart. The layout is impressive, largely because of the interesting, unconventional shapes of halftones and their arrangement together. The spaces around cuts are filled in with two different colors—light blue and fawn—over which related type matter is printed. The color areas are arranged to form a neat pattern, particularly over the inner four-page spread. One advantage in filling the spaces between pictures with color is that highlights in the halftones are accentuated, the only white of the paper appearing in them. We see no merit in printing the title at top of page one, "Hoosier Hospitality,"

without caps starting the words. Two caps "H" would strengthen the display. If the idea of eliminating the cap alphabet is a good one we feel that—for the sake of consistency—all display should be "hotel elkhart" instead of "Hotel Elkhart" as printed at the bottom of the page. The fawn color is too weak for showing type or lettering in reverse color as on several pages. The words aren't clear and aren't impressive because with insufficient contrast they do not stand out.

HARLAN L. LITTLE, of Alva, Florida.—We like the general idea of your new letterhead with the silhouette palm tree illustration printed in pale green at the lateral center of the sheet—and near the top, of course. The green is too strong, not of itself but because the name of your company straddles it at a point just below the leaves. With the line in red and the type—light-toned novelty face Huxley Vertical—delicate, the name is somewhat too much "in the shade," especially since the center of the line finds the "T" and the "I" of "Printing" jam against the tree trunk. Use of an illustration in this way—tantamount to overprinting—requires that the picture be as delicate in tone as possible. The green of the tree could have been lightened a great deal. Furthermore, with the light green, a deeper red would have been in order. We note that the other two lines of type—one across the top of the sheet and the address straddling the trunk of the tree—are in a deep blue-green. Since the green of the tree is bright and on the warm side and the red much warmer, too much of the design is in bright color and the effect dazzling enough to be rather unpleasing. A good rule

"In thy prisons be all my sins remembered"



A BIRTHDAY GREETING  
for  
William Shakespeare

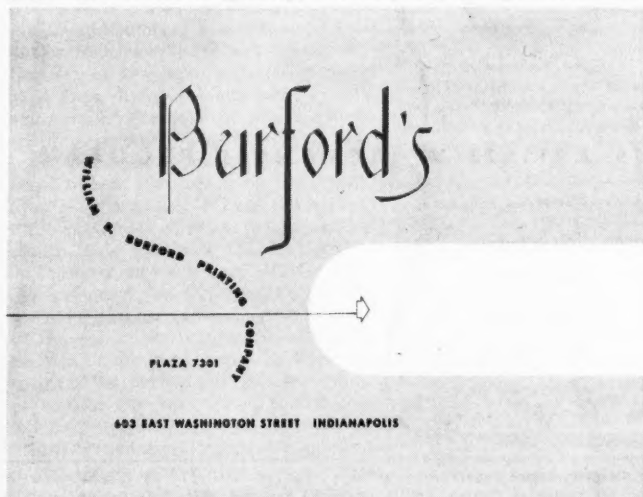
In the solemn vein of occasional advertising announcements: this piece is the second of a series. While ostensibly a birthday greeting, it is also a printers' page cooked up from contributions by several hands. Credit is directly given to the three writers involved with the flavor of words. The illustrations are by Merrill Sutchen and the types are various sizes of Caslon 471.

The printers with rare modesty sign themselves in 8 point type as

HERBERT W. SIMPSON INC.  
at 107 Spencer Street  
Evansville 1, Indiana



Front of 6-page folder. With illustration and work-mark in dull orange, top line and name in grayed blue, and other type-matter black on rough blue-toned book paper, color effect of original is highly pleasing. We would prefer larger type for text block



On striking original 13- by 10-inch envelope what is here gray (screen in black plate) is a light, bright green, the name orange. It was designed by G. H. Petty

eM-PiCa

June

One might say "Not much to it," which is true considering number of units. Rules, however, have unifying effect, suggest action. Magazine cover, Mack Printing Company, Easton, Pennsylvania

to follow dictates limiting extent of color to its warmth. With some refinement as suggested you will have a distinctive letterhead.

COLUMBIA VALLEY PRINTING COMPANY, of Wenatchee, Washington.—You did a fine job handling matched stationery pieces of Modern Plumbing and Heating Company. Design is distinctive, also very impressive, and smart, modern types are used. It is heavy, so in keeping with the nature of the business represented just as it would be improper for the stationery of, say, a perfumer or dealer in lingerie, to use the favorite term in discussion of appropriate use of type in reflecting qualities of goods. The big size and bold character of the type are made to appear less blatant through printing in medium brown rather than the customary black which we think is too much a habit, especially where type is not very small and delicate. Key spot of the design is an odd-shaped curved solid panel in second color serving as a background for a line illustration of the business end of a Stillson wrench which is outlined in the brown with white (paper) showing within the outlines. Second color referred to is a deep blue and it is with respect to this that we are able to offer our one really constructive criticism. It would be better if the blue were lighter, brighter. This two-color picture or trade-mark is quite large and on the letterhead tends to overbalance the design on the left side where it is close in the upper left-hand corner of the sheet. Why not, therefore, shift the complete design half an inch to the right and on letters line up the typing on the left with that side of the device or illustration? With design shifted as suggested left-hand margin of typed letters would be nice. Some might say the letterhead design is too big but we would not agree since the type is in brown (not black)—if the blue were lighter in tone. It is stronger than the type when, if there is to be difference in value between the two colors, the type should be stronger. Good work.

HERBERT W. SIMPSON, Incorporated, of Evansville, Indiana.—We continue to enjoy—and benefit from—seeing samples of the work you do. It ranks with the best done anywhere. There's a wide gap in product between the newspaper ads for Old National Bank and the restrained folder title page, "A Birthday Greeting for William Shakespeare," but the mailed fist of the former and the soft touch of the latter are handled with equal skill. In between, where qualities of both are desirable, there's the annual report of the Southern Indiana Gas and Electric Company, equally fine in its category. The cover of this brochure strikes a new note in our observation, one worth passing along to other readers because it appears subject to wide adaptation. Basically, there are four 1¼-inch bands spaced an inch apart down 8½-by 11-inch page. There is a 1½-inch margin above the top and yellow band;

Kungätern 48, Stockholm. Telefon vital 667876. Ateljén 653618

**Sago Konst**

FÄRGVYR  
GENREKORT  
HELGKORT  
ADRESSER  
MÅLARBÖCKER  
TOKMÄRKEN  
TECKNAD FILM  
REFLEX  
SÄLKNADSSPEL



"TRANSIT-TRANSPORT"

S. A. R. L. AU CAPITAL DE 10.000.000 DE FR.

PLACE FOCH - AMIENS

TÉLÉPHONE 620

R. C. SOMME 117



**Hortense**

CONFECTION POUR DAMES  
ROBES • MANTEAUX • TAILLEURS  
MODÈLES HAUTE COUTURE  
TOUTE LA LINGERIE FINE  
BAS • GAINES • ÉCHARPES  
GANTS • SACS • COIFFICHETS

37, BOULEVARD VICTOR - LILLE - NORD  
TÉLÉPHONE : 79-33  
R. COM. NORD 1397

How some letterheads are done in countries where English is not the language is shown by these three. Original of first by Gosta Olsson, Stockholm, is in brown (name), gray (picture), and black. Green is second color of middle heading from "La France Graphique," Paris. Contour of design suggests outline of airplane. The third, from "De Vlaamse Drukker," of Brussels, has bright red second color

*Norman Rockwell*

*Al Parker*

*Ben Stahl*

*Robert Fawcett*

*Jon Whitcomb*

*Steven Dehanes*

**FAMOUS ARTISTS ADVANCED PROGRAM**

*Harold Von Schmidt*

*John Altherton*

*Peter Helck*

*Austin Briggs*

*Fred Ludtke*

*Albert Dorne*

It is difficult to imagine better organization of copy than on this 11- by 8-inch cover of brochure promoting art course of Famous Artists Advanced Program. Note how list of artists is tied up with "Famous Artists" section of display, also that names are in the color—light brown—whereas, being small, routine break-up would put them in black form. Layout, of course, is modern

succeeding bands are in tints of blue, green, and red which were lightened in tone from normal to balance tone of the normal yellow. These "bleed" on left (at fold) but show one-fourth inch margin on right side of the page. On left there is a succession of four nice line illustrations, largely overprinting in black the bands, but with portions above and below on the white paper. The display overprints the bands at right of the pictures, the name of the company in two lines over the first, and yellow, band with "1950," "Annual," and "Report" in large bold roman caps in black over the other three bands respectively. The design is powerful as such and the power is accented by the color and the distinctive nature of the design. To handle the idea is, moreover, simplicity itself. We note with satisfaction that your pressmen match the fine craftsmanship of the design and typography. You're a credit to your town and an asset of its business men.

PRESS OF H. N. CORNAY, of New Orleans.—Congratulations on your 1951 calendar; its handling is as original as anything printed which we have seen in many a moon. The 14- by 22-inch sheet gave you room to spread out and includes more than usually appears on a calendar leaf, and you have done this without detrimental confusion, at least with respect to the most important feature—the current month's calendar. The piece is profuse with color, but even that is not distracting as is usual when so many colors appear. Organization does the trick. Every leaf is identically arranged and, allowing for dates of the different calendars, copy is identical except for one detail. Featured is a 4-color process picture of your fine new building. Somewhat more than eight inches each way, it is effectively "bled" at top and right-hand side. The copy change mentioned is in a line of large cursive handlettering in the process blue under the picture. Each leaf names some different product, "Labels," "Color Printing," "Direct Mail," and so on. The additional foundation feature is the 6-inch band along the left of the sheet printed in gray as if from diagonal block base. Panels are cut out for several things—first, small progressive proofs of the featured illustration taking space to the depth of that picture. Below these, and over a green tint filling the panel, there's a small calendar of preceding month, this alongside the line which is changed on each leaf. Now comes the calendar for the current month, with big figures and almost the width of the sheet, leaving on the left only an inch of the patent base background which is further cut out near lower-left corner for the calendar of the coming month. Alongside this—on its right, of course—"Creative Printers" is printed in red, lettering matching that of products lines above the main calendar. This is followed by your telephone number. We have gone to some length describing this piece because it is so



OVID BELL,  
President

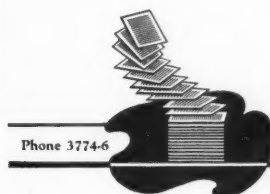
## THE OVID BELL PRESS

INCORPORATED

*Magazine and Book Printing*

1201-05 BLUFF STREET  
FULTON, MISSOURI

OVID H. BELL,  
Secretary



## Dupli-Print Services, Inc.

100 Marion Avenue • Mansfield, Ohio

Duplicating, Printing, Photo-Offset and Mailing Services  
Agents for Major Manufacturers of Printed Products

Roger M. Gray  
Russell E. Copeland  
Gloria E. Hamilton



JOE SCHUSTER'S

**MODERN**

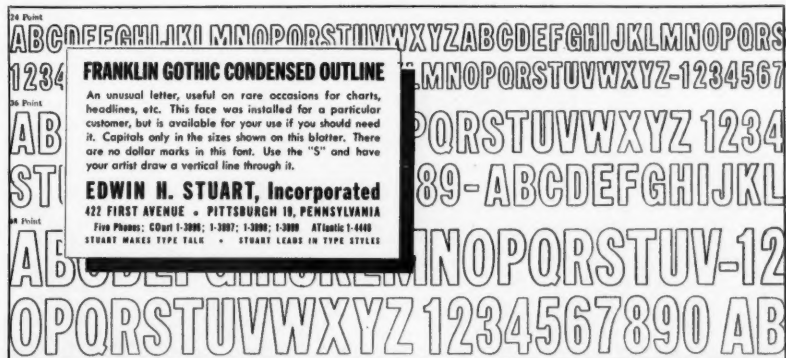
**PLUMBING & HEATING CO.**

Sales and Showrooms at 119 NORTH WENATCHEE AVENUE

WENATCHEE, WASHINGTON

PHONE 1798

Much of the charm of the letter-head from Holland is due the colors, black and deep gray-green on gray paper. In the original—and, of course, much larger—Bell design the beautiful, impressive, and dignified are skillfully combined. Reproduction does not show true merit. On Dupli-Print original, type is incorrectly in weaker color. Modern's original is very impressive in brown and blue on white paper

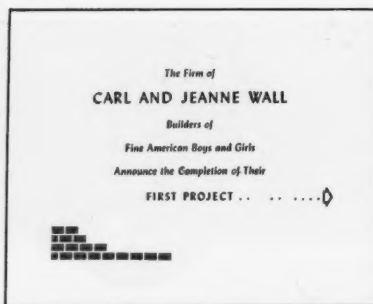


Effective sampling of type on a blotter. The original is in a dark gray and light red on white stock



well organized and because we feel other readers might want to adapt the idea. Incidentally, the leaflet attached at front describing the production procedure represents an excellent idea.

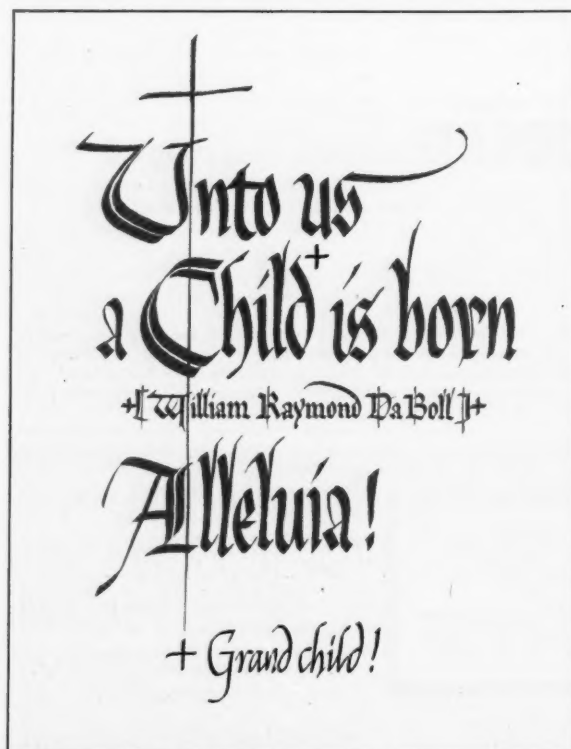
DALTON B. BRADY, of Brookhaven, Mississippi.—You pose a difficult question when you ask our decision on which is the best of three folders. Assuming you are concerned mainly with typography, including design or layout, we will extend our neck and take the consequences, that is after a bit of argument. Our vote is for the one about "Natchez." If it were printed in bright, but not weak, green the front page would be outstandingly best. By way of offering adverse criticism, about all that can be said against this page is that the line "Where the Old South Still Lives" is too weak. Copy is too important to be set in type so small and light in tone. We've heard that statement, or words to that effect, and we have not checked it yet because conditions governing our travel have been unfavorable. We'd prefer, of course, Goudy Text or even Engravers Old English to the Wedding Text for the block near bottom of page. Actually improper is the over-wide spacing between words of the group about reservations, but, with the type so small, this error scarcely affects the all-over picture. Admittedly whoever set the Holly Springs title page had the problem. With most copy to use and the big halftone illustration—which is highly interesting, by the way—he "fell for" setting the most important display in two lines of extra-condensed



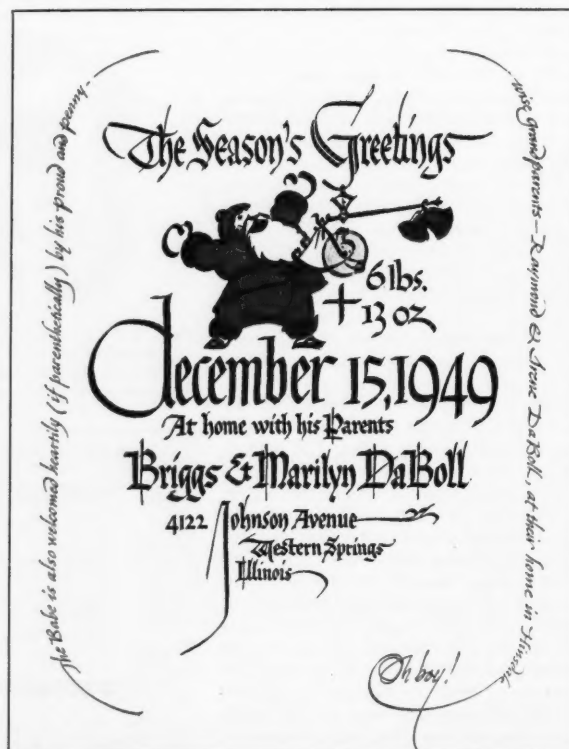
A novel birth announcement from Indianapolis. Rectangles are not building blocks, but represent something related. Papa Wall is a bricklayer

caps of a style without esthetic merit. That, in our judgment, warrants a number of minus points in our scoring of the page. Dull green is insipid and weak, is not pleasing and a real handicap to the pressman in bringing about the proper contrast of tone values to give the picture snap. With the cut so large, the mistake—generally speaking—was to emphasize too many points. As a "quickie" suggestion set "Historic Homes" in shapely type, for one reason to key in the better with "Annual Pilgrimage, double-printed on the halftone above. The line is short of measure so condensed type is not necessary in the only use for which it was devised, saving lateral space. Then the four unimportant lines could be reset in two, even smaller type could be used, copy being in the nature of a credit. Now, we get to the nub of the problem. Make two lines of the copy "Holly

Springs Garden Club" or set it enough smaller for a full line in shapely type. "Historic Homes" should dominate and "Holly Springs Garden Club" is over-emphasized. Theodore Low DeVinne, one of the greats at writing on printing subjects, once said that to determine the relative importance of what should be displayed one should ask the questions "Who?" or "What?" and the answer would be what should be given dominant display. Here the answer is "Historic Homes" with "Annual Pilgrimage" a trifle smaller. DeVinne wrote that the answers to "When?" and "Where?" determined secondary display. Ben Sherbow, we believe, coined the admonition "All display is no display." And, since we are quoting what should be laws applicable in cases like this page, we'll add our own "Make it big and keep it simple." We like it. Of course that contemplates whatever is big be also pleasing and sound, not anything like the unattractive, antiquated type used for the three lines near bottom of the Brookhaven folder. That style is entirely out of key with the sans serif types otherwise used in the page. The reverse color plate which dominates the scene at the top suggests a book page with no margin at the bottom. No license to violate marginal spaces is given by reversing color. As for pages other than titles, the three folders are near a stand-off, but, even here and despite the accomplishments of more pictures in the Holly Springs folder, we'll give the edge to the one about Natchez. That makes it unanimous, doesn't it?



Title page of greeting by and for noted calligrapher. With name changed and third page (see right) changed to fit, a son's family used same form



Original greeting is a French-style folder 4½ by 5½ inches in size, and is printed in black and vermilion—of course—on white plate-finished paper





The print shop crew on this ocean liner was either seasick or taking the day off when this picture was taken. Cunard liners issue daily newspapers

## Ocean Liners Print Own Newspapers

Prior to 1900 trans-oceanic passengers were without a word concerning events which had transpired while at sea. Such a situation certainly does not exist now with the publication of ships' daily newspapers such as the *Ocean News* printed aboard Cunard luxury ocean liners.

The first regular daily ship newspaper appeared on the Cunard liner, "Lucania," nearly 50 years ago and consisted of a brief collection of items. Today approximately 30,000 words of news may be dispatched by radio to a ship from either side of the ocean during a single crossing for use in publishing the *Ocean Times*.

The printing office of a Cunard vessel, located near the center of gravity of the ship (six decks down on the "Queen Mary" and "Queen Elizabeth") is comparatively spacious but all printing for the ship, including many and varied menus, must also be done there. The equipment in the "Queen Mary" shop consists of one flat-bed cylinder press, three job presses and a Linotype.

News copy is set on the Linotype as soon as it is rushed from the radio office. Another printer sets stock prices and other tabulated material as it arrives from the radio office.

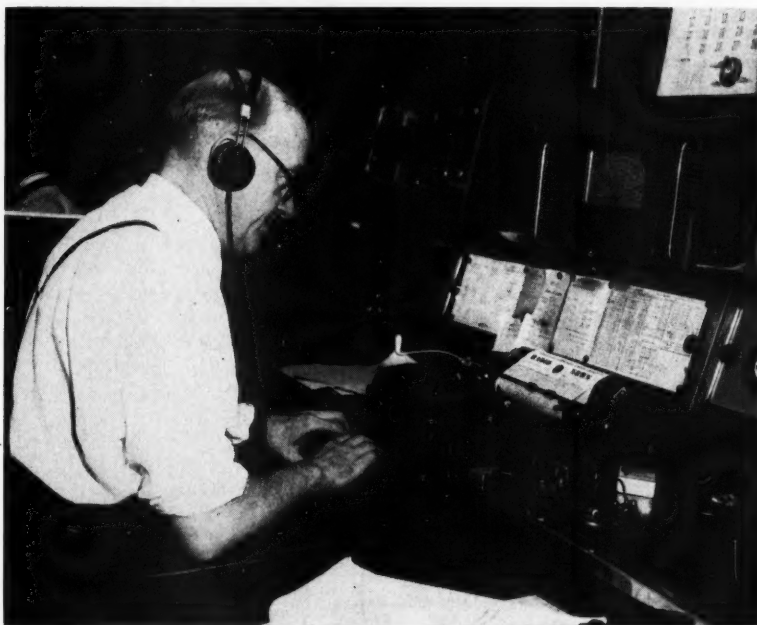
After proofs have been read and corrected, the pages are made up and locked in the chase. The presswork requires an hour or more. The rocking of

the waves demands that care be used to control ink distribution and impression.

The last hours before the paper goes to press are as crowded as at any other daily newspaper. Each message is received at a fixed time when the radio men at sea tune in shore stations. Like everything else in a ship at sea, the radio is under control of the master of the vessel, and the navigation of the ship and information or messages concerned

with it have priority. The department is maintained 24 hours a day, ships' and passengers' messages and world telephone service occupying the available aeriels and wavelengths. The news dispatches are transmitted from stations in London and New York.

In addition to news, the ocean newspaper contains advertising from both sides of the Atlantic and features of interest to women.



News and stock market information comes in by radio at specified times for ship's daily paper

# THE PRESSROOM

BY EUGENE ST. JOHN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

## Slur Back From Gripper Edge

*Enclosed you will find a sheet of twenty-pound bond which we run every two weeks, 85,000 impressions on one issue, 13,000 on another issue, 16,000 on another issue, and 1,800 on another issue. The stock is supplied by our customer and is purchased in car-load lots. We are not at liberty to make any change in stock but must continue to use the same.*

*Our difficulty can be readily seen on pages 2, 4, and 5 of the enclosed. Something is causing the type to show a "wear-away," with the attendant poor results. Troublesome areas are marked for your scrutiny.*

*The trouble checked has appeared only recently and we are at a loss to understand it completely. The ink we use is a long varnish black and is especially ground for this stock. It has been working very satisfactorily for more than a year. The slur or "what-have-you" does not show until we have run 20,000 or more impressions.*

*Rollers have been carefully checked for setting (in fact this sheet was run with a new set of rollers). Cylinder press, which is in good condition and kept that way, is run at an approximate speed of 3,000 per hour. The masthead is magnesium on metal base, glued and flush-trimmed. The text is 10-point on 11-point slugs and our machines are tested weekly for type-high and our metal every thirty days by metal houses (we do not use the same one twice in a row), to make sure we have no defects in this respect. We also use standard ready-cut treated tympan top-sheet and hangers and a hard-finish packing. We would appreciate criticism and any advice or solution.*

If you are sure that the metal is okay and worked at the correct temperature and that the bottoms of the slugs are brushed clean before the form goes on the bed of the press, we may take up

other possible causes. First, check the bed bearers for levelness and see if they are worn in line with the slur. Second, the form should be type-high. Third, the form must be firmly seated on the bed of the press and not sprung in an arc after lock-up. Check chase, which should be used right side up and not sprung. Fourth, check the air cushion adjustment, which is especially important on this press. Fifth, check height of the cylinder relative to bed bearers.

With this present form, or one as heavy, on the press and makeready completed, stop the press on impression and glance between cylinder bearer and bed bearer toward a light. If light can be seen between the bearers, the cylinder should be reset. Sixth, make sure that the bearers are clean and neither oily or dirty—free from foreign matter at all times. Seventh, check the position of register rack relative to cylinder

segment. The rack being out of position is a common cause of a slur like this, but not always.

You understand, of course, that slugs might appear type-high and so measure with an ordinary type-high gauge but not be type-high under printing pressure. A gauge to measure the height of slugs and other units under printing pressure is on the market. It is a very useful instrument.

Getting the form on the press, so that the form and chase are not sprung but are firmly seated on the bed, must be carefully watched to avoid the slur under discussion. Faulty furniture and poor justification should be checked as these lead to excessive squeeze in lock-up, causing spring in form or chase or both.

The last possible cause of your trouble is not common but does occur on presses which have undergone severe usage. The inner tracks which support the bed may need shimming to function properly. If all the preceding precautions have been taken, parts of the form may work up, slur, and wear prematurely even when the form is of the best and all adjustments what they should be, because the bed "gives" under impression.

## Blind Score and Print

Many printers get rush jobs of programs and the like in the form of a four-page folder and a blind score is preferred. The outside pages, 1 and 4, may be printed first. The inside pages, 2 and 3, carry a scoring rule that is below type-high. If the form rollers are soft and swollen, and ink the below-type-high rule, a frisket of treated or special tympan paper like aloxite or spherekote is secured to the grippers. This is cut so that pages 2 and 3 may print through the openings in the frisket but with a strip opposite the rule so that it prints blind—on a strip of studded tympan paper.

## ► Quote

Let's stop thinking and talking of direct mail as just another form of advertising. Let's think and talk of direct mail as a unique and powerful method of sales promotion, a selling tool which picks up where advertising leaves off.

Direct mail suffers long-range injury every time a printer or other supplier sells a job to a direct mail user and, as an inducement to buy his printing or service, throws in preparation of the copy.

Certainly it is of long-range value to make customers realize that planning and creating effective direct mail is a highly technical business, demanding as much skill and experience as any type of advertising. If you have that skill and experience in your organization, sell it. Play it up.—**Boyce W. Morgan**, speaking before Mail Advertising Service Association of New York

# Simple Underlaying Method Minimizes Press Down Time

★ One of the important problems is how to hold the "down" or standing time at the minimum in the pressroom. It is necessary to maintain inspection on such printing elements as the form and the press. It is possible to obtain a satisfactory product from type foundries, composing and typesetting machines in the form, and plates from photoengravers and electrotypers can be furnished generally to specifications. Regular and thorough lubrication and necessary repairs and replacements assure good performance by the modern precision presses.

The stage of the average job of cuts on wood bases and type (or slugs) where costly press hold-up generally occurs lies between the imposition of the form and the start of the press run. The first step is to send the form to press in position and lined up so that the pressman need spend little if any time in this work. This is best accomplished by means of the line-up and register table in the composing room.

The cuts on wood base must be level, the base square, and each cut mounted in line with base and not out of plumb. The platemaker will furnish cuts of specified height. Some printers specify all their cuts type-high, others (after bitter experience with bases that swelled from moisture) order all cuts .916-inch high, while still other printers order cuts graded in height according to the density of the tones in the plate. Solid plates and large, heavy halftones and zincs are ordered from three to five mils over type-high; a medium square halftone, type-high; and the vignettes, highlight halftones, and light, open zincs and electros about .916-inch.

After the preceding precautions have been taken the form is placed on the bed of the press so that the sheet is about centered on the feeder. The form is unlocked and planed down. Line-up and position okay are obtained and a trial impression for underlaying pulled.

With a form of numerous cuts and borders on wood of various sizes and densities mixed with type and/or slugs,

it will be found that some underlaying will be necessary because of "bear off." This is the one factor in makeready that cannot be coped with in advance in a plant without a pre-press department. Ordinarily, the pressman unlocks the form and, with his assistant, underlays the cuts to prevent the "bear off." As neither has the compositor's skill in handling type, there is always the hazard of pied and misplaced units, and cuts and slugs replaced upside down. It is hazardous to proceed after this underlaying is done without carefully reading a new proof of the form. This is one of the time-consuming steps of makeready that the pressman dreads.

Some plants handle this problem by underlaying without unlocking the form, finding this an improvement in procedure. The form is pulled off the press and the chase is stood on edge in a form truck so that it is easy to paste all the underlays in position. Then the form is put back on the press, unlocked, planed down, relocked, and a light impression pulled which will show if any further underlaying is necessary. In this way, necessary overlaying is held to the minimum and underlaying more rapidly done. The hazards of handling units of the unlocked form in underlaying are avoided.

Records show that time is saved over the underlaying procedure in general use. Papers graduated in thickness from French folio, .002-inch, to manila tympan, .006-inch, afford a convenient range for underlaying.

The foregoing makeready system afforded the fastest getaway on mixed type and cut forms until the Vandercook Pre-Press system was introduced to the trade. By this system, line-up and register, underlaying and other form correction may be done in the pre-press department conveniently and without distractions. The form, planed down and locked in the chase, can be sent to the production press so that it is only necessary to put the form on the press, get position, and hang the overlays already made.

## Keep Small Cuts from Spilling

When small cuts must be made on the paper-cutting machine, the pile of sheets in the cut-off in front of the knife often spills over the table. The operator has to waste time re-assembling the cut-off pile. This nuisance may be avoided by stretching a rubber band parallel to the knife around the edges of the pile in front of the knife after the clamp is down and just before making the cut.

## Color on One Side of Stock

When a color prints on but one side of stock there is opportunity to season it nicely by printing the black on the reverse side first with sheet heater low.



The Chicago Tribune recently accepted a scale model of its block-long row of Goss Headliner presses from the Goss Printing Press Company. Examining the model press are (left to right) C. S. Reilly, Goss vice-president and sales manager; O. R. Wolf, assistant production manager, and John W. Park, production manager, Chicago Tribune; and William Goss, Goss vice-president



## Offset Tricks of Trade Scientifically Sound

★ A good many years ago when I was still a student in school, a very good friend of mine was surprised to find that I had not changed over to the recently introduced brushless shaving cream. "You, who are spending all of your time studying science, still use soap to shave with," he cried in astonishment, "when there is a scientifically formulated beard-softener on the market. I would think that you of all people would want to use a scientifically-made product, if you could get one, instead of just plain soap. Soap's all right to wash with but it only makes sense that something that's been made to work on whiskers would be better to use."

"Perhaps it is," I replied, "but whatever gave you the idea that there was nothing scientific in the way soap wets whiskers? I have tried both and personally I cannot see much difference between them and there is just as much science to the way one does it as the way the other does. Soap has been used all these years because it has worked. The scientific explanation of why it worked came later. I would be willing to bet that the scientific development of brushless cream is based entirely on the knowledge of the scientific reasons why soap works."

"Don't let this word 'scientific' throw you. There is a scientific reason why anything which works does so. The reason may not be known, but nevertheless it exists," I continued.

The same reasoning can be applied to lithography. Many of the operations which are sometimes classed as "tricks of the trade" are just as scientifically sound as if they had been discovered in a laboratory. Likewise many of the concoctions which have been put together by pressmen, platemakers, and others, do the job for which they were intended, although the reason why they do it has never been discovered.

As in the case of shaving cream, if the scientific reasons why they worked were known, improvements could be

made in the ease of application, or even in their ability to perform their designated function. For some reason or another little attention has been paid to the means to which skilled craftsmen in the lithographic industry resort to accomplish results.

At one time in the not too distant past the various branches of the lithographic industry operated entirely on information which had been handed down from journeyman to apprentice. Naturally, due to the differences which normally exist between people some men were able to attain a higher degree of skill in performing the routine operations required of them; but a journeyman's value to his employer was greatly enhanced by his ability to overcome the difficulties which normally beset the industry. This ability was usually based on certain "tricks" which he had learned either through his own experience or from some other craftsman, or some solution he heard about.

Many journeymen today read every bit of information published on their

phase of the trade in the hope that they will find a formula or two which they can add to their collection. When trouble does occur, they will then have more means at their command to try to overcome it.

One might think that by now the industry had reached such a stage of standardization that such an approach to problems is no longer necessary. Much of the present literature leaves one with the impression that all that is required for a man to become a skilled craftsman is for him to read what has been published and then by practice apply this knowledge. Yet even today the premium craftsman is the one who can save a job by means which in some circles might be considered to be unorthodox or even unscientific. Yet little or no reference can be found to even the most common of these practices, and apparently little or no attempt has been made to find out why they work.

For example, one of the most common practices in press operation is



Shown inspecting a sheet of finished checks in the printing division of the Todd Company at Rochester, N. Y., are four members of the American Society of Questioned Document Examiners, who toured the Todd plant as part of their annual convention. Shown with George W. Adlam (far right), chief investigator for Todd, are (left to right): John J. Harris, Los Angeles; his father John L. Harris, also of Los Angeles; Albert D. Osborn, New York City, the president of the society, and Clark Sellers, Los Angeles, past president and a director of the society

rubbing-up plates. If one were to analyze the time tickets in most plants, he would find that this entry occurs more frequently than any other. In spite of this fact there is little or no reference to this operation in most of the published literature. No attempt has apparently been made to standardize either the materials used or the technique used; yet a pressman's inability to perform this operation can account for excessive plate costs.

A logical-minded person might reason that there should be no reason to rub plates up on the press. Theoretically, if the plate is made correctly, the proper ink-water balance maintained, and the paper is correct, there appears to be no reason why plates should be rubbed up; but in practice such perfection of all conditions is seldom if ever attained.

Of course, it only stands to reason that if time spent rubbing up plates becomes excessive or the quality of jobs is habitually poor, each one of the causes mentioned above should be examined thoroughly to reduce this lost press time. But what constitutes excessive time for this operation? This seems to vary widely from plant to plant, and what would be considered to be excessive in one case would be considered to be entirely normal in another plant.

Thus, past performance can hardly be used as a criterion for determining a standard. However, a more careful look into the technique and what it can accomplish might lead to means of determining a standard.

To start with fundamentals, if the image areas of a plate are made grease-receptive and the non-printing areas made water-receptive at the time the plate is made, they should remain in that same condition until the surface of the plate is destroyed, either by action of the fountain water etching that surface or mechanical wearing away or abrasion.

If the press is true and the pressman knows how to correctly set rollers, dampers, and pressure between the plate and the blanket, mechanical abrasion should have little or no effect on the printing quality of the plate for at least 100,000 impressions. Thus for most jobs the effect of abrasion can be dismissed since the proper adjustment of pressure is the first requisite for good pressmanship, and, although there seems to be several schools of thought regarding what constitutes correct pack-

ing for a press, following any one of the ideas seems to have little effect on the life of the plate.

A plate requires rubbing-up because the image areas will not take ink properly. Assuming that the plate has been made correctly, this should be necessary only when the metal in the image areas has become exposed to the desensitizing action of the fountain water mixture. As pointed out in previous discussions, ink may have an important effect on the stability of the image areas, and even though one particular formula may be satisfactory for one class of job, it may not be for another.

Thus after a few thousand impressions it may become obvious that either the ink or the strength of the fountain water is not suitably adjusted for the job. Also the amount of water carried on the plate must be adjusted in these early stages of the run, and it may be necessary to rub up the plate once or twice before the proper balance is

reached. From then on there should be little reason to rub the plate up until it begins to wear badly toward the end of the first hundred thousand impressions.

However, some pressmen consider it to be good practice to rub the plate up once or even twice each shift to compensate for any action the water may have on the edges of the images. If the edition is to run for several hundred thousand impressions, it generally becomes necessary to rub the plate up more frequently toward the end of the run until a point is finally reached where it is more economical to make a new plate than attempt to keep the old one on the press and suffer the necessary amount of down-time.

Perhaps there are those who will take exception to the above statements and claim that it is impossible to run a job without rubbing it up every few thousand impressions and that the idea of just doing it once a day is ridiculous. However, it *can* be done. It cannot be done in every case because of differences in layout. These differences may make it impossible to carry the correct amount of water to every part of the plate and a light image adjacent to a near solid may tend to go blind if enough water is carried to keep the heavy one open.

The pressman then has the choice of attempting to keep the near solid open by continually etching it or carrying enough water to keep it open and spend time rubbing up the light one. (Instead of carrying more water, a stronger acid is usually carried in the fountain to keep the near solid areas open, but this, too, affects the lighter image adjacent to it in the same manner.) Likewise images on the edges of a plate where it is harder to control the water may require more attention than those in the center.

One of the first places to look when more time than that mentioned above is required is the platemaking department. There are many operations in both deep-etch and albumin platemaking which can cause a plate to continually go blind, and in most instances no amount of rubbing-up will make these plates print properly for more than a few sheets at a time. Of course it is impossible to attain any degree of uniformity with such plates and, unless all plates coming to the pressroom are equally bad, the press time lost in attempting to salvage such

(Continued on Page 92)

## ► Quote

In a dreary, drab, poorly lighted, poorly ventilated, noisy workroom, the employee's attitude and disposition seem to reflect the sordid conditions under which he works. The employee working in a clean, well-lighted, well-ventilated, reasonably quiet and pleasant workroom presents a more cheerful and pleasant nature.

We maintain from 40 to 100 foot-candles of light at the working plane in the various workrooms, depending upon the visual task and the degree of hazard involved in the operation. Glare has been reduced by shielding the fluorescent light sources with louvers. The brightness ratio has been reduced within limits for comfortable seeing conditions by painting the ceilings white, side walls in colors with a reflection factor of 50 to 60 per cent, and by painting machinery and equipment a light gray.

We use light bluish-green where we want a cool, easy-on-the-eye color, with a deeper shade of the same color for trim. Where we have a large heat load in the area, we use the coolest color available, namely blue. To provide stimulation in the workrooms cut off from outside light, we use yellow with a deep blue trim.—W. A. Anderson, speaking before Washington Club of Printing House Craftsmen

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

## Contrary Stepfather

*Do you see anything wrong with this sentence? I don't but others in this office do. "His stepfather on the contrary had been well to do."*

We think that readability of the sentence would be improved by a couple of commas: His stepfather, on the contrary, had been well to do. Commas do make a difference. "Stepfather on the contrary" sounds like some strange new relationship.

On the contrary, likewise, we just ran across a sentence with commas where the pause for same throws one off the track: "Homesteads, believed to be 4,000 years old, have been unearthed by archeologist Simonsen."

Or were you worrying about putting hyphens in "well to do"? They are not needed. (That's a strange phrase, isn't it? Well to do what?)

## Soap—Not Soft

*I was shocked at seeing Procter and Gamble in THE INLAND PRINTER a few issues ago.*

You were shocked—we were puzzled about your shock until we decided you would prefer *Procter* spelled correctly. Furthermore, we can't recall what a soap company was doing in IP anyhow. We will promise to spell it Procter & Gamble the next time the name is used in the magazine. Okay? (It may be a while.)

## In or Out—Who Cares?

*Would you please tell me: Should blanks be filled in or out? We had an argument about this in our proofroom.*

Are you kidding? What a subject for argument with the world in the condition it is in! Your problem reminds us of a long article we read recently which was dedicated to the astounding fact that people speak of *the* radio but say "television" without using *the*. Remarkable, isn't it? "I heard it on the radio." "We watched television last night."

"Filled in" and "filled out" are used interchangeably. Most people get the idea involved, either way. If you wanted to strain yourself, you could work out a finicky difference in usage, but we don't recommend doing so.

## Late Again

*I wrote to the New York Herald Tribune (my old alma mater) to ask if they had established a rule by which a writer, copyreader, or proofreader could determine when to use or drop the phrase "the late." The answer was hazy, but the paper seems to believe that anyone who had died within the past twenty to twenty-five years may be referred to as "the late."*

*In texts on journalism I have failed to discover any rule covering the point in question. But perhaps you follow a certain rule. Personally, I have set a limit of ten years, beyond which I no longer refer to the deceased as "the late So-and-So."*

*I would appreciate your valuable opinion on the matter.*

We discussed this form of tardiness in the July issue. We would call the "So-and-So," as you so delicately label the corpse, "late" for a year. After that he is marked absent.

## Only Two Items?

*Two items in the April Proofroom column were interest getters. I should like to make my contribution toward the "materiel" discussion. My impression is that the French word means exactly what our "material" does, with particular use in a military sense. Since our Army traditions are basically French (as our Navy is British) the word has come down in its original form without change.*

This comment is from an Army man, a graduate of Dartmouth. We'll go along with him, even though we are pouting about that "two items." And April! The post office is slowing up. The rain, snow, sleet, and hail are worsening.

## Comment on Stuff

1. I would appreciate your comment on the following: On page 31 in the July issue under A Billion Dollars — " . . . in the year A.D. 1 . . . " The author carefully placed the A.D. before the number but, in my estimation, "the year" is superfluous. The other day I marked out the word "building" in "the Capitol building" only to have the assistant editor mark it back in again. This is on the same order as "consensus of opinion" which many authorities now recognize as quite acceptable.

2. Here is one for you as-soon-as-you-get-past-one'ers and the not-until-you-reach-two'ers. "The net profit on the item was at the rate of .05 cents to the dollar." This leads us to ".05 grains" or ".5 cents"—which is 1/2 cent. I'm getting confused; let's drop it. All of this seems to prove nothing except that you can't draw a line. Good proof-reading is about 50 per cent knowledge and 50 per cent good judgment.

3. Incidentally, does proofreading get in your blood? I've been proof-reading for about fifteen years and I wouldn't wish it on anyone, let alone my own flesh and blood. Perhaps that is why my son wants to be the town bum.

1. "The year" is not necessary, but it doesn't bother us. "Capitol" means building. We think your assistant editor was wrong. Maybe he is touchy. Or perhaps he underestimates the intelligence of his readers. (Could be that he knows they are illiterate.) "Consensus of opinion" is so familiar to most of us that "consensus" looks naked all by itself.

2. We think it should be .05 cent, .05 grain, and .5 cent. We would want our druggist, banker, *et cetera*, to interpret such matters in the singular.

3. We lack progeny, so feel unqualified to answer this one. Seems unlikely, though. Let the kid be a bum, but warn him he faces tough competition.

THE INLAND PRINTER for October, 1951



### Gathering in Desired Order

Along with many other people in the industry, we have used the word "col-late" to mean the gathering of papers or other data into a desired order. It appears that we have used this word incorrectly since Webster says the meaning is "to examine to verify the order." Similarly, the word "collator" could not rightfully be used to designate a machine or piece of equipment used for the purpose of gathering sheets into a desired order. We wish to use proper terminology.

In examining the dictionary I stumbled on the word "collocate" which has as its meaning "to place side by side or in a definite order." Is this latter word more proper than the word popularly used? Can you enlighten me on this matter?

That stumble should make history. "Collocate" sounds like the right word. But it will stay buried along with so many other "rights." "Collate" and "collator" are here to stay—made correct by long years of use.

The manufacturers, who should know, refer to their products as "collators" and "collating" equipment or machines. We can see no reason for hesitancy about using these terms as they are used, with due respect to Webster. When everyone misinterprets a word, the wrong becomes right.

### Marks in Italic

When a sentence or expression set in italic ends with a question mark or exclamation point, should the punctuation mark be set in italic or roman?

The marks should also be set in italic, when they follow italic words. People who worry about putting the period inside quote marks, because this positioning isn't logical, will disagree. Logic has nothing to do with the case. The consideration here is typographical symmetry.

### Look It Up

How can I remember which form is preferred in words beginning with in- and en- where either i or e may be used—like enclose?

We will give you our best brand of advice on this problem: Look it up in the dictionary. Even the abridged dictionaries go into these matters thor-

oughly. Webster's Collegiate, for example, indicates that enclosed is better, but adds that in legal use in this country, inclose is preferred in speaking of land.

Ensure, for another example, has "Now rare. To insure." But, as with enclose, both forms are widely used.

### Official Talk

In reading some copy I noticed the following: "The National Production Authority has recently issued Order M-65 effecting printing plates." Should it not have been "affecting" printing plates?

It also went on to say: "We require by this Order to obsolete and salvage printing plates which have been in ex-



## Half a Century Ago in the Proofroom



In the sentence, "At Memphis, Tennessee, none of the local agents were attacked by the fever," the reader changed the plural verb to singular, claiming that none (no one), being in the singular, must be modified by the singular verb (was). Is it a proper change?

★ ★ ★

The pronoun is certainly singular by its etymology, and agreement of a verb in number with its subject is a familiar demand of syntax. Yet there are a few exceptions, and this is often considered one of them. If the writer's idea was that no two or more were attacked, he had the sanction of very good usage in writing "none were." Sometimes the plural verb is preferable. Alfred Ayers, in his book "The Verbalist," says, "Commonly treated as a plural; as, 'none of them were taller than I,' Though 'none' is a contraction of 'not one,' to construe 'none,' in a sentence like this, as a singular, would antagonize prevailing usage. Instead of using 'none' as a singular, it is better to write 'not one' or 'no one.'" Undoubtedly, the proper action for the proofreader is to follow copy.

These items—lifted intact from *The Proofroom of the nineties*, edited by F. Horace Teall—are offered for historical interest only, and not for present-day guidance.

istence for a period of two and a half years and have not been used during that period."

The dictionary lists the word "obsolete" as an adjective. Can it be used as a verb? What part of speech is it in this case? How would you have phrased this sentence yourself? Your comments will be greatly appreciated.

The order affects printing plates. The plates should be termed, or are declared, obsolete. You can't obsolete a plate. "Plates not used for two and a half years are termed obsolete and must be turned in to be salvaged." You can't really blame anyone who has to write this stuff for occasional lapses into a state of incoherence.

There are fancy writers who sneer at the theories of Rudolph Flesch, the Viennese lawyer who became an authority on how to write simple understandable English. Here's what he did to this OPA legal definition of an ultimate consumer of eggs: "Ultimate consumer means a person or group of persons, generally constituting a domestic household, who purchase eggs generally at the individual stores of retailers, or purchase and receive delivery of eggs at the place of abode of the individual, or domestic household, from producers or retail route sellers, and who use such eggs for their consumption as food." Flesch translation: "Ultimate consumers are people who buy eggs to eat them."

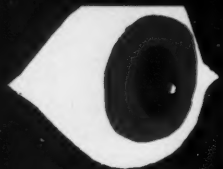
Politics aside, Flesch gives an example of why FDR was the master orator of our time. In a speech prepared for him was the sentence: "We are trying to construct an inclusive society." Roosevelt said it this way: "We are going to make this a country in which no one is left out."

Half the stenographers in Washington could go home and raise boys to be soldiers if simple English were made the official language there.

### Never Too Late

Your flippancy attitude in an item entitled "Later Than We Think" in the July Proofroom was offensive. "The late" is solemn and respectful. Common sense should indicate when the expression is appropriate.

De mortuis nil nisi bonum. We meant no disrespect to those who have gone to their reward, or have kicked the bucket. We agree with you that common sense should guide the usage of late. Frequently it sounds silly.



1951 JULY 1951

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## PRINTING IS A SALES TOOL

Use it as direct mail to build your business. Send it regularly. We'll print them perfectly. You'll sell.

### CALLAHAN PRINTING CO.

THE PRINTING HOUSE OF CRAFTSMANSHIP

BUtler 3-4488, 2345 N. Main Street, Anytown, U. S. A.

*Aim it directly  
at your best prospects*

FOLDERS  
ENCLOSURES  
BLOTTERS  
HOUSE MAGAZINES  
CATALOGS

*-we'll help you plan them*

Carl Stromberg of Stockholm, Sweden, designed above blotter. Although the eye looks a little bloodshot with the use of red, the original color was blue

## SIX BLOTTERS THAT WON HONORS

This month THE INLAND PRINTER presents six of the Honorable Mention winners in the Blotter Contest. The blotters which won the first five places were reproduced in the September issue, brought their designers a total of \$115 in money prizes. The number of entries in the Blotter Contest approached the 200 mark and came from every state in the Union and from a number of foreign countries. Five nationally-known judges in the fields of typography and design selected the winners after an exhaustive study of the entries; their names and titles are mentioned on the opposite page. Next month a few more of the outstanding entries will be reproduced. Designers of blotters will profit by studying them.

John H. Morrell, employed by Fred F. Esler, Limited, of Montreal, Quebec, Canada, designed blotter below. Second color on original was light green

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We'll print them perfectly. *You'll sell.*

JULY 1951

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February 1952

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Emil Georg Sahlin, of Buffalo, New York, rates two blotters in this month's showing. The colors on original were red and black

# Printing is a Sales Tool

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 JULY, 1951  
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Emil Georg Sahlin of Buffalo, New York, who designed the above blotter, was one of the high point winners in THE INLAND PRINTER Blotter Contest. The original colors in patriotic manner, were red and dark blue

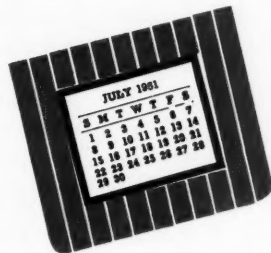
Rune Lilja, Stockholm, Sweden, is in the running with his fellow countryman. Original second color was very light brown tone

1951		JULY							1951
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George Sarant of Baltimore, Maryland, is designer of blotter shown above.  
 Original second color was light cherry red around calendar and on asterisks

Judges in THE INLAND PRINTER Blotter Contest (as reported in full in the September issue, page 59) were J. L. Frazier, Consulting Editor of THE INLAND PRINTER and for twenty-three years its Editor; Burton Cherry, director of design and typography for the Cuneo Press in Chicago, was with R. R. Donnelley and Sons Company;

Edward H. Christensen, vice-president in charge of operations at the Central Typesetting and Electrotyping Company, Chicago; Robert Hunter Middleton, director of the department of typeface design at the Ludlow Typograph Company, Chicago; and W. G. Smythe, art director of the Consolidated Book Publishers Company, Chicago.



THE

## SALESMEN'S CORNER

BY FORREST RUNDALL

★ Let's look further into the analysis of the reason we lost that last order. In other words, "Why did I lose that order and what can I do to land it the next time?"

*Your plant has delivered unsatisfactory work.* The first time you deliver an unsatisfactory job to a buyer who has been a good friend he may be inclined to forgive and forget. But if your plant continues to be careless about deliveries he may quietly look for some other source of supply. And if the first deliveries from this new source are good he may transfer a lot of his work to the new firm. Look out for those quiet buyers; they may transfer their allegiance without your knowing what happened to you.

### Watch Unsatisfied Complaints

*Look out for an unsatisfied complaint.* It is the first warning that all is not well in your relations with the buyer. Yet a complaint can often be turned into an asset if you handle it well. The best way to handle a complaint is to treat it as though you were going to a fire. Remember that the buyer is probably burning up over the way he thinks you have treated him. Get down to his plant just as quickly as you can. You always make a good impression when you handle a complaint fast. If you don't delay, you convince the customer that you value his business. Show him that you are as anxious to correct any trouble as you were to get the order in the first place. Don't give him a chance to tell you that you came in a hurry when he had an order but you were not so anxious to correct your mistakes. Good account relations have been cemented by the proper handling of complaints.

*You quoted on work which is out of your line.* You may have been plugging an account which uses only low-priced work. Some concerns are per-

fectly satisfied with low-priced work. There is nothing you can do about such a cheap firm. They can talk your head off showing how much money they save by using cheap printing. And there is nothing you can do but forget them and spend the time plugging another account.

### Price May Have Been Too Low

*Your price was too low.* If the customer is accustomed to high grade printing he will have a pretty good idea of what it should cost. He will be suspicious of any price which is out of line on the low side. Too many printers put in a low price on their first estimate in an effort to break into the account. Most buyers want to know what a printer's price range is rather than how much he is willing to lose on any given job.

*The buyer thought your delivery would be too slow.* Here you haven't built up sufficient confidence on the part of the buyer. It is just as important that he believe in your promises of delivery as that he have confidence in the quality of your work. Keeping your promises is part of the job of building confidence in your firm. If you want to get the plums among the jobs, you must have the confidence of the buyer that you will do exactly what you say. This does not mean that you are trying to get all the rush jobs he has to give out. Rushing a job almost guarantees poor workmanship. But it does mean that the buyer knows that he will be able to trust you when an emergency arises. You want the premium jobs and to get them you want the buyer to know that you can handle them.

*You have missed some potential buyers.* Do you know all the potential buyers in the organization? More important, do all the potential buyers know you? Do they know what you

can do and what your equipment is? If you are following up only one person, the chances are that you are missing many opportunities to make sales. It very often happens that the boss himself thinks of an idea he wants to see in print. It is the best plan to cultivate the acquaintance of everyone in the organization who is at all likely to order printing at any time.

*Your price did not match the specifications.* How is the buyer to know that the error was unintentional? One of the sharp practices indulged in by unprincipled suppliers is the inclusion of ambiguous specifications. No reputable printer would do this, but unfortunately not every printer is the soul of honor. And it is not always possible for the buyer to tell just which printer can be trusted. The only recourse the buyer has is to examine all specifications with the utmost care and to throw out those which do not correspond exactly with the inquiry. And most buyers are unlikely to give such an offending printer another chance to bid. Don't let carelessness lead the buyer to take your name off the eligible list.

*Your competitor does more for your customer than you can.* This is a toughie. Usually it is a matter of your competitor being better equipped. Do as much for your customer as you can. No one is perfect and if you make the most of every opportunity your customer gives you, you will be around when the opportunity offers.

### Calls Not Frequent Enough

*Maybe you did not call often enough.* This is something like the old question as to how long a man's legs should be. You need to call often enough to keep your name before the buyer and at the same time not often enough to make a nuisance of yourself. You will have to make an individual study of every case. But make every call valuable to your customer.

*Maybe you did not make your proposals interesting enough.* It is surprising how uninteresting the average proposal sometimes can be. Even the elementary precaution of presenting the proposal in person is often neglected. When you present your price in person you have the opportunity to go over the proposal item by item and review the reason for every recommendation in the specifications. You can make a note of all the details of skilled workmanship your house pro-

poses to put into the job at the price quoted. It is at this point that you can usually bring home the main selling points your competitors have missed. And you can make crystal clear to the customer that the omission of any of these details would impair the quality of his printing.

If any suggested changes increase costs, you have the opportunity to explain why. If any short cuts for producing the job more economically have appeared, you are prepared to give details. And you have the opportunity to explain why your price is eminently fair.

### Explain Proposition in Person

On the other hand if you haven't given yourself the opportunity to explain your proposition in person you may have overlooked the chance to persuade the customer to nail down the acceptance of your proposition. Try to find something that you can make the dominating theme of your proposal, something that will please the customer and it will help clinch the sale.

A written proposal, carefully prepared and presented in person, does not tie the salesman hand and foot in telling his story. He can use it as a guide without following the exact sequence or phraseology in making the presentation. He can use it without referring to the exact wording during his conversation with the buyer. In fact many salesmen prefer to memorize the presentation so that they can make it without referring to a written letter. The main point is to have the proposal in such form that there will be nothing haphazard in its presentation.

*You may have aroused the jealousy of a superior in presenting new ideas.* This happened to the writer on one occasion. He was working on a complicated insert problem which involved folding the insert into a very small area. It happened in the course of the development of the new idea that the boss hired a new assistant and instructed the writer to work with him. Through the aid of a very competent paper man an excellent solution of the difficulty was reached. But the writer made a mistake. Instead of bringing the solution to the attention of the boss, he gave it to the assistant. And you can imagine the rest. Hell hath no fury, etc. And the writer never got back to his standing with that boss again. But the boss used his idea.

*You interested the customer more in the price than you did in the other features of the proposal.* This is likely to happen unless the salesman is adroit in handling the specifications. It is natural for the buyer to be more interested in the price than he is in any other feature of the presentation. Unless you are very skillful in handling the price problem you will find yourself in the position of making the impression of price first.

Some salesmen who are confident that the buyer will listen to their complete story start out boldly thus: "Our price for the kind of piece we recommend will be \$..... Now let me show you what you will get for your money." This practice has the great merit of ending with a presentation of benefits instead of price. However, it can be used only in a situation in which you are sure the buyer will give full attention to your selling points even though your price may have struck him as too high.

*You apologized for your price.* Your price has been carefully figured on the specifications. It needs no apology. If

it is too high for the customer to pay, the only inference to be drawn is that you have set the specifications above his level. It is possible that you have misjudged the situation and should revise the specifications. But the price remains correct for what you propose to deliver. Show your confidence by the way you quote your price.

*You got off the track.* Unless you have worked out a plan of presentation you may get lost. The PIA sales manual gives us the following comment from an experienced buyer of printing. "I am interested in everything a salesman has to say when he brings me a proposal provided he is talking about the proposal. If he says that his house is especially well qualified to print the job because of some new presses or equipment, all well and good. But when a man starts to explain those presses and equipment in detail, he is no longer talking about what interests me."

This matter of new machinery or new methods, however, is more important than appears on the surface. The writer remembers a talk with Jules Boday, then production man for McCann-Erickson Co., in which he asked Mr. Boday what would interest the production man of an agency. The prompt reply was that new and better methods or new and better machinery were always interesting.

So use your new machinery or methods to attract attention but be sure to talk about benefits or results instead of giving a detailed description. But also be sure you are ready to answer any questions about them which may be asked you.

### Use Right Samples for Proposal

*You failed to use the right samples to back up your proposal.* When you are selling printing you need the assistance of samples. Picking the right samples at the right time is difficult. But the salesman who is alert and familiar with jobs available in the shop can pick pieces which will show his ability to produce what the customer has in mind.

*You failed to offer the customer some way to save money by using your printing.* This is important. The buyer is always on the lookout for some way to save money. He is on the lookout for ways to save money without sacrificing quality. Such printing takes brains and hard work to produce. But it is almost certain to win orders.

## Answers to It's a Quiz

Here are the answers to the quiz on page 46. What is your score?

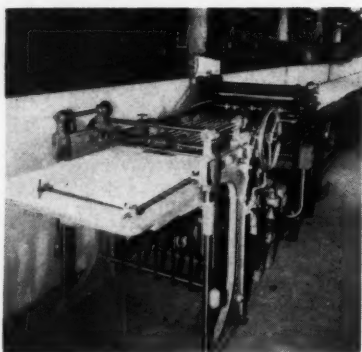
1. b — or workers' compensation; claims may run into the thousands—and continue for years!
2. A letterpress film of ink is from twice to three times the thickness of offset, hence, generally more uniform.
3. True.
4. Do not reduce below actual size; have a re-etched copper line plate made.
5. You'll find out immediately if it is rubber, and not draw against it as a "deposit" in your own account.
6. Handwork, especially bindery; ink cost and press make-ready.
7. a—2 or Linotype, b—1 or Intertype, c—4 or Ludlow, d—3 or Monotype, e—1 or Intertype.
8. False; 88 per cent of all accidents and injuries are caused by the "human element." (No saw will ever chase you up an alley and cut off your finger!)

## WHAT'S NEW?

## IN EQUIPMENT AND SUPPLIES

### Potdevin Conveyor Gluer

The new Potdevin conveyor gluer, introduced by Potdevin Machine Co., 1285 38th Street, Brooklyn, N. Y., automatically strips or solid glues paper of all weights up to three-ply index, in sheets from 6 by 6 inches to 28 by 28 inches. Variable speed control ranges to 3000 sheets per hour. The machine uses any kind of glue. A thermostatically-controlled glue pot is available



for hot glues. Sheets are fed automatically and delivered glue side up on an endless conveyor. The suction pile feeder has sidewise register control for perfect registration of glue. Jogger delivery is standard equipment. All rollers are brass, except the applicator roller, which is stainless steel and, like the tank, can be removed quickly for cleaning. The machine is 5 feet wide by 16½ feet long. The conveyor belt can be supplied in any length. Also available are forced drying equipment; suction conveyor for thin sheets; reserve tank continuous pumping to maintain constant level in the five-gallon feed tank. The illustration shows the machine equipped with a 40-foot working surface conveyor.

### New Casual Type Face

A new hand-lettered type face is now available from American Type Founders. Known as Dom Casual, the

face was designed by Peter Dom of New York City.

Dom Casual has been cut in 36-point, with projected sizes of 18, 24, 30, 48, and 60 to come. A four-page pamphlet illustrating the 36-point type is also available from the American Type Founders, Elizabeth, N. J.

### New Four-Purpose Carriage

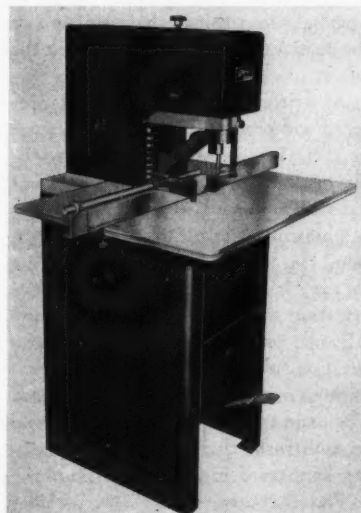
Baker Industrial Truck Division of the Baker-Raulang Company, 1250 West 80th Street, Cleveland 2, has developed a new lift carriage assembly said to make a 2000- to 4000-pound capacity fork truck a multi-purpose handling machine. From one adjustment it functions as a standard fork truck for pallet and ordinary fork truck handling; as a clamp truck for handling drums, cartons and skid boxes; and as a fork-spacer permitting the handling of varying widths of pallets, skids or other loads. A change in adjustment converts it into a side-shifting fork truck. The conversion from fork-spacer and clamp to side shifter is made by changing one pin and block. Lateral movement of the fork in each case is operator-controlled by a lever located on the dashboard. Action is hydraulic, with roller conveyor chain linkage. Available in 36-, 42- and 48-inch outside fork spread, it provides 17 inches of fork-spacer and clamp action and as a side shifter provides 4¼ inches lateral movement each side of center. With drum shoe attachments for use with clamping action, the 36-inch unit will handle drums and other cylindrical objects.

### Craftsmen Hand Cream

Craftsmen Hand Cream, a barrier cream, is announced by Ottawa Engineering and Sales Company, 14164 Ironwood Drive, Marne, Michigan. When applied to the skin prior to handling printer's ink, grease, oil, paint, lacquer, varnish and the like, the cream is said to easily remove the foregoing by merely rinsing the skin in water.

### Paper Drilling Machine

A new foot-power, single-spindle paper drilling machine, the Super Speed Drillmaster, is announced by Super Speed Printing Machinery, 1712 East 27th Street, Cleveland 14. In addition to standard round hole drilling, the machine does round cornering, V-slotting, slitting, Kalamazoo punching, ribbon drilling, and performs special operations such as thumb hole punching and notching. All operations, the manufacturer states, can be performed on a full two-inch lift of paper, with a minimum of operator effort. The working table is 24 by 32 inches in size. The unit can handle a two-inch lift of stock from onion skin to heavy board. A patented automatic side



guide and side guide release make it possible for the operator to drill an entire lift without removing his hands from the stock. A built-in chip drawer and tool trays on either side of the drill hood are added for the convenience of the operator.

### New Hot Top Enamel

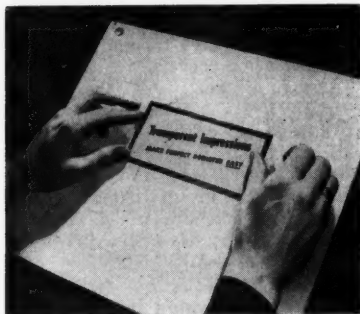
Scherer's Hot Top Enamel has been marketed by General Plate Makers Supply Company, 522 South Clinton Street, Chicago. It is reported that this enamel works well for color as well as black-and-white plates. It has a tough, staple top and is said to be unaffected by temperature changes or weather conditions. The enamel is also suited to electric etchers. Exposure time is always uniform, the manufacturer states.

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### Trans-Adhesive Impressions

Monsen Trans-Adhesive Impressions, a special development in Transparent Impressions, is announced by Monsen-Chicago, typographers of 22 East Illinois Street, Chicago. The Transparent Impressions are claimed to achieve high precision through the use of special proofing presses. The operator is able to print typographic detail on both sides of the acetate. Through the use of Transparent Impressions the lithographer can convert letterpress halftones to offset; he can also use the material as "positives" in contrast with the sensitized surface of albumen process plates. Some users assemble Transparent Impressions of type matter with film positives of illus-



trations; others use the material for type overlays on artwork. Monsen Trans-Adhesive Impressions feature type matter printed on thin acetate. A pressure-sensitive adhesive is applied to the underside of the acetate and the Trans-Adhesive is mounted by burnishing it down. Once burnished, the Trans-Adhesive is said to be transparent, and does not hide any detail. They are available in any color or combination of colors.

### All-Purpose Work Bench

A new all-purpose metal work bench is offered through jobbers by Natkin and Company, 1601 South Hanley Road, St. Louis 17. The all-steel bench has a "nat-Flex" top resistant to oil, grease, water and abrasion. The bench is available also with a heavy steel bench top. The bench is 24 inches wide, 60 inches long, 33 1/2 inches high and weighs 125 pounds.

### Plastic Replacing Aluminum

The Fairchild Camera and Instrument Corporation, Jamaica, N. Y., is using reinforced-plastic housings for its photo-electric engraving machines. Substantial reductions in the cost are claimed to result from changing from aluminum to reinforced-plastic. Savings in Fairchild production costs are estimated at from \$300 to \$500 per month. Faster assembly on the production line is another feature. The plastic housings can be held to close tolerances and rejects reduced nearly to zero. The only finishing operation is the sawing of the parting line. In actual use, the plastic housings have

proved to be much more dent resistant and durable than the aluminum ones. The Le Conte Plastics Co. of Babylon, N. Y., manufactures the Fairchild plastic housings, made of American Cyanamid Company's Laminac Resin, reinforced with two layers of Fiberglas. A copper screen incorporated into the "lay-up" serves to ground stray electrical currents.

### Ink Fountain Cleaner

Removable parts of Weiss enclosed ink fountains on the Champlain and Sperry rotogravure presses may be easily, safely and inexpensively cleaned by immersion of the removable parts in a boiling solution of Target All-Purpose Cleaner, according to Chemical Manufacturing and Distributing Co., Easton, Pa. The removable parts include ink applicator, doctor blade and ink fountain supply tank with pump. The method can be used on all metals except aluminum, the manufacturers claim.

### Armed Forces Insignia Typecuts

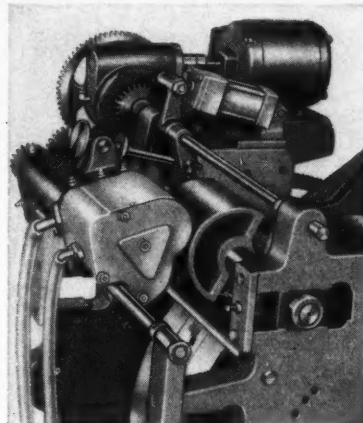
Now available from American Type Founders are 56 typecuts of Armed Forces insignia in three separate fonts. The 24-point font consists of Artillery, Infantry, Airborne, Armor, Chemical, Engineers, Military Police and Air Force insignia. One 36-point font includes Artillery, Infantry, Airborne, Armor, Engineers, Signal, Quartermaster, Medical and Air Force typecuts. Another 36-point font comprises Navy Eagle, Army Eagle, Coast Guard, USMC, WAVES, WACS, CPO, Ordnance, Navy Wings and Air Force Wings insignia.

### Automatic Butt Splicer

An automatic butt splicer for web-fed paperboard presses, developed by Ford Instrument Company, division of the Sperry Corporation, is designed to make perfect splices without stopping the press and to operate with all presses through 46-inch width.

### Weber Paste Applicator

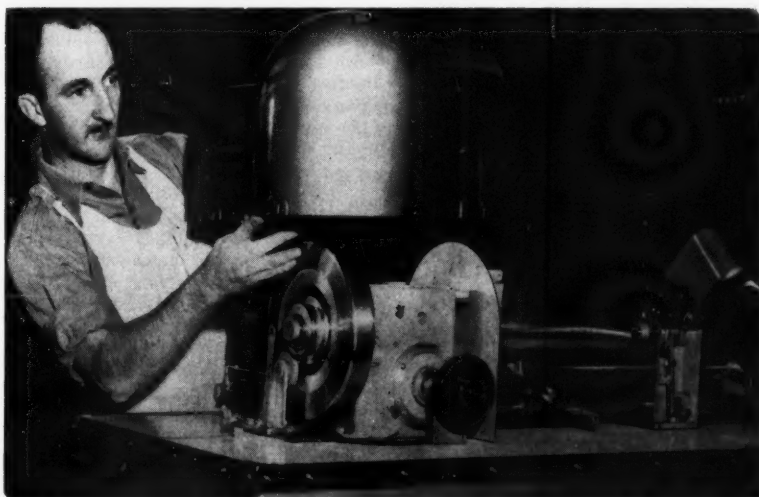
Weber paste applicator, announced by H. G. Weber and Company, is said to replace bag machine bottom paste pots, or paste pots on any machinery



where adhesive application is required by rollers. The applicator maintains a constant flow of heavy viscous paste to the applicator roller by a pumping arrangement. With modifications, the applicator may be used on carton and envelope machinery, gluers and labelers. Its principle may, it is said, be applied to most adhesive pot applications with modifications to fit them.

### Repro-Templet System

The "Repro-Templet System" has been announced by Visual Planning Equipment Company, Oakmont, Pennsylvania. This is a complete method for securing blueprints or Ozalid prints directly from three-dimensional layouts. A photographic film templet, coated with a pressure-sensitive cement, is furnished to match each piece in the model layout. Once the layout is complete, the templates, affixed to a film grid sheet, become the master from which as many prints as needed may be secured.



Plastic replaces aluminum in the new housing for Fairchild photo-electric engraving machines



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

### American Photoengravers Assn. Meet In Cincinnati Oct. 8

Fifteen speakers and two panels plus plenty of social entertainment were on the agenda for the fifty-fifth annual convention and exhibition of the American Photoengravers Association October 8-10 in Netherland Plaza Hotel, Cincinnati.

Improvement in black and white photengraving quality were the theme of a panel presentation headed by Everett R. Eaton, general manager of the Magazine Photoengraving Corp., Stamford, Conn. Scheduled participants were Dr. Marvin C. Rogers, director of research, R. R. Donnelley & Sons Co., Chicago; Paul J. Clark, president, Standard Engraving Co., Toledo; Rudolph Lehmicke, superintendent, Buckbee Mears Co., St. Paul; Walter Von Egidy, general manager, Graphic Color Plate, Inc., Stamford, Conn.; Fred Orr, plant manager, News Print Engraving Co., Chicago; and J. T. Groet, manager, Graphic Arts Studio, Eastman Kodak Co., Rochester, N. Y.

Machinery, equipment, supplies and processes shown in 56 exhibition booths were described by five plant owners and one supplier. This presentation featured photography, stripping and printing, etching, machine room practices, and processes and procedures.

Wage stabilization regulations were explained by William E. Harding, Cleveland assistant regional director, Wage, Hour and Public Contracts Division, Department of Labor. Frank J. Schreiber, APA executive secretary, discussed the association's activities and objectives, and Edward J. Volz, president, International Photoengravers Union of North America, spoke on co-operation in today's economy.

Other speakers and subjects were George B. Derrnley, vice-president, McCann-Erickson, Inc., New York, and William Maneke, president, Man-ke-Kinzie, Printers, Tulsa, Okla., on black and white photoengravings; K. S. Mertle, FRPS, FPSA co-author,

"Modern Photoengraving," on "Looking Things Over"; William C. Huebner, inventor, Mamaroneck, N. Y., "Progress in Photoengraving"; A. J. Powers, Jr., vice-president, Chemco Photoproducts Co., Inc., Glen Cove, N. Y., "The Impact of the Chemco Roll Film Camera on Photoengraving"; Dr. Walter Clark, director, Eastman Research Laboratory, "Kodak Research in the Graphic Arts"; E. Bartlett Brooks, president, Photoengravers Research, Inc., "Research Can Make the Difference"; J. Homer Winkler, President, International Association of Printing House Craftsmen, Inc., "Beyond the Linen Tester"; Morris R. Ost, president, the Luxometer Co., Atlantic City, "Don't Make the Mistake of Making Light of Light"; Theodore Hommel, graphic arts director, Universal Match Corporation, St. Louis, "Density Control Makes Dollars and Sense"; Fred H. Fleischmann, president, the Twielerne Corp., Brooklyn, "The Twi-Reg Gage as an Aid in Photographic Color Separation"; Clarence A. Bostwick, director of APA's cost accounting and statistical department, "Standards."

### Gantt Medal to T. R. Jones

Thomas Roy Jones, president of Daystrom, Incorporated, Elizabeth, N. J., the parent organization of American Type Founders, has been designated to receive the 1951 Henry Laurence Gantt medal for "distinguished achievement in industrial management as a service to the community."

Presentation of the award, annually given to an outstanding American industrialist by the American Society of Mechanical Engineers, will be made November 28 at the society's seventy-second annual meeting in Atlantic City. The Gantt medal was established in 1929 in honor of the late Henry Laurence Gantt, management engineer and industrial leader. Awarded jointly by the ASME and the American Management Association, it is recognized as industry's top award for achievement in industrial management service to the community.

Since 1933, when he was called by American Type Founders' board of directors to take charge of that company, Mr. Jones has been an industrial leader. Under his leadership, the company was reorganized, its manufacturing, finance and sales activities modernized and expanded. He sparked an expansion and diversification program which has resulted in Daystrom, Incorporated, parent organization of six different manufacturing companies: ATF, suppliers of type, presses and printing equipment; Daystrom Furniture, manufacturers of chromed steel and wooden dinette furniture; Daystrom Electric Corp., manufacturers of recording and electronic equipment; Daystrom Laminates, producers of plywood; and the Daystrom Instrument Division, manufacturers of gun-fire control systems and other elec-

tronics equipment for the military services.

A native of Kingman, Kan., Mr. Jones received a mechanical engineering degree from the University of Kansas and took post graduate work at the Harvard Graduate School of Business Administration. Prior to the presidency of ATF and now Daystrom, he had been assistant general manager of the Cincinnati Milling Co. and vice-president and general manager of Harris-Seybold-Potter Co.

### Swiss Printers in U. S.

Twelve top executives and operating personnel from 12 of the principal Swiss printing companies toured American printing establishments last month. The itinerary included visits to Detroit, Pittsburgh, Philadelphia, Washington and New York and took in practically every type of plant and manufacturing concern.

Acting as hosts for the Miehle Printing Press & Manufacturing Co., of Chicago, one of the first stops of the whirlwind tour, were Carlton Mellick, Charles Cowell and Ted Niggli. In Pittsburgh the group visited the Miller Printing Machinery Co. The tour was financed entirely by the Swiss concerns represented.

### Maurice Serle Kaplan Honored

Maurice Serle Kaplan, widely known typographer and book designer, died suddenly in Westport, Conn., on August 5, a little more than a month before he would have started serving again as an instructor in the Design, Typesetting and Printing Workshop conducted by the American Institute of Graphic Arts in New York. From its Bruce Rogers Educational Fund the Institute has created a scholarship to be awarded, in his memory, to a promising Workshop student annually. Organizer of the Blue Ox Press in Detroit, Mr. Kaplan has also been associated with the Henry Holt & Co.



Thomas R. Jones has been awarded the Gantt Medal for outstanding industrial management

### New Lanston Officers

George E. Tribble has been elected president of the Lanston Monotype Machine Company, of Philadelphia, Pa. Clyde H. Throckmorton is now secretary of the firm. Mr. Tribble succeeds John F. Costello, who was chief engineer before becoming president and who is retained as a consultant.

Sylvester W. Muldowny, re-elected chairman of the board, is also president and director of the Security Banknote Company. In addition, he holds directorships in several companies located in the New York area. Mr. Muldowny formerly was president of the National Union Radio Corp.

Mr. Tribble is also a director and member of the executive committee of the Maryland Trust Company and a director of Security Banknote Company. He was formerly chairman of the board of J. W. Greer Company.

Mr. Throckmorton has been associated with the publisher of the *Nashville* (Tenn.) *Tennessean* and assistant to the vice-president of the American Broadcasting Company.

### IPI Contests Announced

Cash prizes of \$1,690 will be awarded to winners of three new International Printing Ink contests opened to high school students for the 1951-52 school year, Fred J. Hartman, educational director of the International Graphic Arts Education Association, announced recently. As last year, separate and equal prizes will be awarded to young men and women in the essay contests.

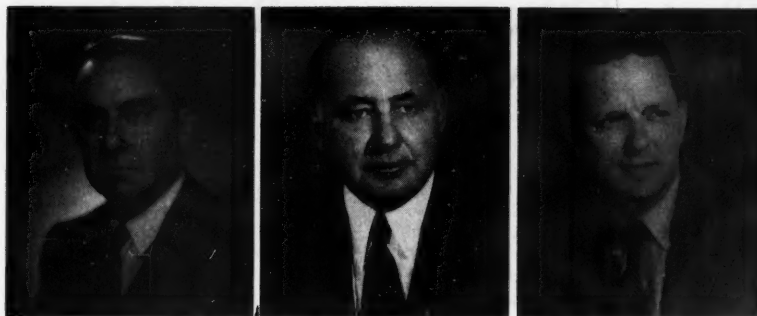
Contests number one and two are for the best essays on the subject, "Color Printing in a Free World." First prizes of \$250 will be awarded to the young man and woman with the best entries.

In the third contest students compete in designing the Certificate of Honor awarded each year by IPI to all teachers sponsoring the contests in each school. Duplicate first prizes of \$250 will be offered.

Further information may be obtained by writing to International Graphic Arts Education Association, 719 Fifteenth, N. W., Washington 5.

### Fifty Years of Color

The American Museum of Photography and the Photoengravers Board of Trade of New York sponsored, at New York's Salmagundi Club September 11-18, an exhibition of color reproductions that tied in with publication of a new Macmillan book, "A Half Century of Color," by Dr. Louis Walton Sibley, director of the museum. Tracing the history of color processes and equipment, the Sibley book reproduces many illustrations from originals for which duplicates no longer exist. Among the unique illustrations is a color photo of Rudolph Valentino, said to be the first transmitted by wire. Exhibits included, among others, three color lithographs produced in 1870.



George E. Tribble (left) is the new president of the Lanston Monotype Machine Co., Philadelphia; S. W. Muldowny (center) is chairman of the board, and C. H. Throckmorton (right) is secretary

### Baltimore Graphic Arts Association

The Graphic Arts Association of Baltimore became 57 years old in September. It was organized in 1894, as the Typothetae of Baltimore, by a group of employing printers under the leadership of Nathan Billstein of the then Friedenwald Co., known since 1907 as the Lord Baltimore Press. The organization was inactive from the time of Baltimore's big fire in 1904 until 1912, when it was revived by George K. Horn, of the Maryland Color Printing Company. He was president for thirteen years, and again during the depth of the depression in the early 1930's.

The association has been interested in apprenticeship training since 1919. It fostered the building of a school, and in 1923 the Mergenthaler School of

Printing was opened. This year's evening courses cover hand and display composition, layout and planning, Linotype operation and maintenance, photo-lithography, letterpress and off-set presswork.

Francis E. Street has been executive secretary since 1936. Early in 1939 the organization's name was changed to Graphic Arts Association as representing the entire local graphic arts industry.

### Burton S. Hanson Retires

Burton S. Hanson, secretary and general sales manager of the Challenge Machinery Co., Grand Haven, Mich., has retired after fifty-three years of service with the firm. He is also retiring from the directorship of the National Printing Equipment Association, an office he has held for five years. Mr. Hanson plans to make his home in Grand Haven and spend the winters in Florida during his retirement. He started as an errand boy with Challenge on June 28, 1898.

## CONVENTIONS What-Where-When

Mail Advertising Service Association, Hotel Schroeder, Milwaukee. October 17, 18, 19

Direct Mail Advertising Association. Hotel Schroeder, Milwaukee. October 17, 18, 19

Screen Process Printing Association. Bellevue-Stratford Hotel, Philadelphia. October 21, 22, 23, 24

Graphic Arts Trade Association Executives. Parker House Hotel, Boston. October 22, 23

Advertising Typographers Association of America. Hotel Nacional, Havana, Cuba. October 23, 24, 25, 26

International Association of Electrotypers and Stereotypers. Kenmore Hotel, Boston. October 23, 24, 25

Printing Industry of America. Hotel Statler, Boston. October 24, 25, 26, 27

Book Manufacturers' Institute. The Shoreham Hotel, Washington, D. C. October 25, 26, 27

National Printing Equipment Association. Statler Hotel, Boston. October 26

New England Mechanical Conference. Statler Hotel, Boston. November 3, 4



B. S. Hanson (left) has retired as secretary-sales manager of the Challenge Machinery Co. and has been succeeded by E. P. Babcock (left)

### Challenge Names Babcock

E. Paul Babcock was elected secretary and sales manager of the Challenge Machinery Co., Grand Haven, Mich., at a recent meeting of the board of directors. R. C. Gould was named a director at the same meeting.

Mr. Babcock, formerly assistant sales manager, succeeds Burton S. Hanson who resigned August 9 after fifty-three years of service with the firm.

Mr. Gould is the company's traffic manager. He has been with Challenge since his return from service in the Coast Guard during World War II.



# Photo-Lithographers Re-elect A. J. Fay, New York, President

The National Association of Photo-Lithographers' nineteenth annual convention in Buffalo's Hotel Statler September 5-8 attracted an attendance of nearly 800 representatives of lithographic plants, manufacturers and suppliers from all sections of this country and Canada.

NAPL members heard straight-from-the-shoulder talks by men who spoke from practical experience with management, sales and in-plant training, industrial relations, Government printing, late technical developments, emergency controls, the equipment and materials supply situation, and other problems involved in efficient operation for profitable results. Floor discussions with no holds barred also helped to prove Executive Vice-President Walter E. Soderstrom's prediction that the convention would be one of the most successful in the association's history.

A. J. Fay, National Process Co., New York, was re-elected president, and Penn R. Watson, William J. Keller, Inc., Buffalo, was renamed treasurer. With offices at 317 West 45th St., New York City, Mr. Soderstrom continues as the executive vice-president, Robert S. Emslie, Jr. as secretary, and Frank R. Turner, Jr., cost accountant.

One of the many highlights was the presence of all six of NAPL's past presidents: Harry E. Brinkman, Charles E. Mallet, George E. Loder, A. G. McCormick, Jr., Merle S. Schaff and Paul A. Heideke.

Mid-afternoon closing of most sessions left time for sightseeing and visits to lithographic plants. Social events included a dinner-dance, and for the

ladies, a tour of Niagara Falls, a luncheon and a cocktail and bridge party. Plants on the visiting list included the Buffalo Lithograph Co., the Ward-Burns Co., Savage, Inc., and William J. Keller, Inc.

After a board of directors meeting on the first day, President Fay discussed sales training and direction; John Kronenber, S. D. Warren Co., dealt with the paper outlook; Thomas P. Henry, president, the Thomas P. Henry Co., Detroit composition house, related his experience with the Fotosetter, and Morris R. Ost, president of the Luxometer Co., talked on the subject of "Don't Make a Mistake of Making Light of Light."

The second feature was a forum on management problems, including costing, operation under high taxes, interpretation of financial statements, and in-plant training of skilled craftsmen.

E. Ames Hilperts, executive director of the Metropolitan Lithographers Association of New York, stressed the importance of knowing the cost of doing business. Saul L. Blackman, treasurer of the Brett Lithographic Co., branded as worse than useless hourly costs and production standards which are a carry-over from the last war, with a few rule-of-thumb adjustments in line with wage rate or material cost rises. Properly established production and cost standards can enable a lithographic plant to estimate job costs within a five per cent margin of error, he said.

Analysis and interpretation of financial statements was discussed by J. J. Tisne, executive vice-president of the Schlegel Lithographing Corp. Under-



The U. S. Public Printer, John J. Deviny, paid tribute to printers and lithographers

standing of the balance sheet, the profit and loss statement, and reconciliation of surplus, he said, was mandatory to successful operation of a business.

Milton Hudders, vice-president of the Recording and Statistical Corp., based his analysis of business planning, under the current tax burden, upon the tax bill now being considered in Congress. He emphasized that there must be sound business reasons for using such items as advertising, research, training programs, plant and machinery repairs (his listing of legitimate expenditures), to reduce excess profit, a reason other than merely an attempt to save taxes.

James A. Westlin, president of the Maqua Co., used his 675-employee-plant experience to illustrate the advantages of mechanized accounting. He expressed the opinion that automatic accounting and payroll machines are worthy of consideration of every progressive printing company.

Discussing labor relations, George A. Mattson, NAPL director of industrial relations, reported that during the past year employer-union contracts were negotiated in 23 lithographic centers. With few exceptions settlements included wage increases only, and their average range was from 7½ to 16 cents per hour. No important changes in employment conditions other than wages were reported.

Final management forum speaker was Harry Brinkman of the Cincinnati Lithographic Co., and president of Lithographic Technical Foundation. He discussed in-plant training with special reference to the LFT program. Mr. Brinkman recommended in-plant training as essential to long range planning to insure an adequate supply of skilled lithographic craftsmen.

Highlight of the convention's third day was Public Printer John J. Deviny's inspiring address on "Printing and Lithography in Our Time." He paid tribute to the printing and litho-



Past presidents and present officers of National Association of Photo-Lithographers. Left to right seated are Penn R. Watson, of William J. Keller, Inc., Buffalo, treasurer; A. J. Fay, of the National Process Co., New York, president since 1950; Walter E. Soderstrom, executive vice-president. Past presidents, standing (left to right) are: Harry E. Brinkman, of Cincinnati Lithographing Co.; Charles E. Mallet, of Rand Avery-Gordon Taylor, Inc., Boston; George E. Loder, of National Process Co., New York; A. G. McCormick, Jr., of the McCormick-Armstrong Co., Wichita; Merle S. Schaff, of the Dando-Schaff Printing and Publishing Co., Philadelphia, Pa.; Paul A. Heideke, of the Washington Planograph Company, Washington, D. C.

graphic industry for its progress over the past twenty years, during which the nation has scarcely once been free of critical or emergency conditions.

Principal government regulations affecting printing and lithographic businesses were reviewed by Oscar Whitehouse, director of the Label Manufacturers National Association.

Dr. Allen A. Stockdale, nationally known speaker on human relations, delivered an address on "Freedom Is Your Business." Harry A. Porter, vice-president in charge of sales, Harris-Seybold Co., reviewed the press equipment picture. Mr. Porter said that, for years, he had believed in the combination letterpress-offset lithographic shop, to which he attributed a great deal of the increase in lithographic volume to approximately 30 per cent of the country's total commercial and job printing.

Closing day was devoted to a technical forum on lithography, arranged by the National Association of Litho Clubs, the Rochester Litho Club and the Lithographic Technical Foundation. John B. Groet, manager of the Graphic Arts Studios, Eastman Kodak Co., also gave a talk on the use of contact screens on the last day.

Focus of attention throughout the convention were exhibits by nearly 50 manufacturers of equipment and suppliers of materials.

#### Dollar-Hour Estimating System

Fred W. Hoch Associates, of 461 Eighth Avenue, New York 1, has a new dollar-hour estimating system. The system consists of three parts: a circular slide rule "Dollar-Hour Calculator," a book entitled *Standard Production and Dollar-Hour Values for Printers*, and a "Quick Count Copy Character Tabulator."

The system is based on a new unit of production known as Dollar-Hours which represents both units of dollars and cents at one dollar an hour, and hours and decimal hours of production. In this way of costing and pricing composition it is necessary only to count the lines of type and the pica measure, and put the figures opposite each other on the scales—then read the cost value of the composition at the designated hour rate. The time required to set the job is also given. This may be done with no reference to the size of type.

The book contains 38 pages of production data. The dollar-hour units shown for each operation have opposite them a blank column space to provide for a pencil insertion of the plant's cost value of each operation, based on the plant's individual hour cost rate for each cost center. Provision for erasing old rates and installing new hour cost rates extended and inserted in pencil, makes this a perpetual estimating system. There are six scales on the calculator.

The dollar-hour estimating system seeks to provide, its author claims, a way to eliminate the repetitions of



Dr. H. J. A. de Geij (fourth from left), the inventor of the ATF-Hadego photocompositor, visits the first commercial installation of the machine in this country at Typographic Service, Philadelphia. Left to right: Joe Loeffler, the operator; S. A. Dalton, Typographic Service president; H. S. Ferguson, ATF Philadelphia branch manager; the inventor; Fred A. Hacker, ATF vice-president; Matt Colfer, ATF Philadelphia branch salesman, Steve Mucha, Hadego installation serviceman

estimating printing and to standardize estimating cost values on a fixed and dependable basis. The complete three-part system may be obtained direct from Fred W. Hoch Associates.

#### Development History Issued

*Leadership By Design*, produced for the Samuel M. Langston Company, manufacturers of paperworking machinery at Camden, New Jersey, is a history of the development of America's corrugated shipping container industry. The book has been published in conjunction with the fiftieth anniversary of the company and records its participation in the growth of the industry.

The book has been designed by Mahlon Cline of William Barton Marsh Company, New York City. The chapter heads are set in Century School Book, the captions in Garamond Bold Italic, while the text face is Garamond. Cover and end papers are Strathmore Chroma and the inside Strathmore Text. The book was produced by Edward Stern and Company of Philadelphia by "optac," a fine-screen lithographic process that is a patented secret of the Stern Company. Robert D'Ambry wrote the book.

#### Convention Date Set

The 1952 convention of the Southern Graphic Arts Association will be held April 24 to 26 at the Farragut Hotel in Knoxville, Tenn. H. N. Cornay of New Orleans is president.

#### Host to ATF-Hadego Inventor

Samuel A. Dalton, president, Typographic Service, Inc., was host recently to Dr. H. J. A. de Geij, inventor of the ATF-Hadego photocompositor, which composes and photographs a wide selection of faces, furnishing the customer film images in positive, reverse or right reading text. Typographic Service was the first typographic house to offer the service in this country after American Type Founders took over its distribution.

Dr. de Geij, vice-president in charge of research of Drukkery de Spaarnestad, Haarlem, Netherlands, invented the machine several years ago. Improvements and refinements were worked out in collaboration with ATF engineers.

By means of quickly set reductions or enlargements, the model in operation at Typographic Service photographs characters from standard fonts in sizes from 20 to 115 point. Another model has a 4 to 82-point size range. For both models all popular ATF faces are available.

#### Cleveland Supplymen's Guild

The Cleveland branch of the International Supplymen's Guild held its organizational meeting on August 14. Guests were W. Lincoln Noelle, secretary of the Printers Supplymen's Guild of Chicago, and Richard Manley and Marvin Lohr of the Detroit Guild. John Moorehouse of Harris-Seybold Company arranged the meeting.



Committee in charge of New York Employing Printers Association's graphic arts evening courses (left to right): E. W. Tynion, Hamilton Press; Miss Mildred Kallfelz, NYEPA educational director; Carl Jensen, Arnesen Press; E. M. Diamant, Diamant Typographic Service; J. S. Jamieson, Lincoln Engraving & Printing Corp., chairman; Mrs. F. J. Robertson, Central Zone Press; William Ginsberg, Practical Bookbinding Co.; Joseph Klebanow, Hudson Press. Members not shown: W. H. Friedman, Carey Press Corp.; Lester Morris, Morris & Walsh Typesetting Co.; F. Triggs, Sr., Triggs Color Printing Corp.



NYEPA instructors and their subjects for the 1951-1952 season, left to right: Frank Stockinger, Jr., offset; R. W. Tillotson, layout and design; H. V. Young, estimating offset; J. M. Secrest, advertising typography; I. B. Simon, printing processes; H. L. Cole, paper; Miss Maude J. Tait, proofreading; J. S. Sherdon, cost accounting; Earnest Schmatolla, estimating letterpress, planning production for profit; Allan S. Lassner, selling printing

### NYEPA Educational Courses

The New York Employing Printers Association's 35th consecutive season of evening educational courses was to begin on October 15. Among the dozen courses are six which the Education Committee, headed by J. Stewart Jamieson, Lincoln Engraving & Printing Corp., has designed to give printing plant key people a better understanding of business-like production planning, cost accounting and job estimating. The other six deal with typography, layout, printing process elements, selling, and proofreading, revising and copyreading.

### ATF Combines Press Manufacture

Edward G. Williams, president of American Type Founders, and Eugene Kling, general manager of the ATF Klingrose Rotogravure Division, have announced that all ATF web press manufacturing equipment will be consolidated at Mt. Vernon, N. Y., and that a new sales office, at 19 Rector St., New York City, will handle the roto-gravure line.

ATF-Klingrose roto presses were formerly manufactured in Brooklyn,

while the ATF-Webendorfer web-fed presses were produced in Mt. Vernon plant.

Mt. Vernon production floor space has been greatly expanded, and the move is expected to enable ATF to increase production of both types of web presses.

### Interim Survey Reports Need for Collating Machine

A survey of the printing industry being made by J. W. Rockefeller, Jr. and Associates, New York consulting printing engineers, indicates that there is a market for a reasonably priced collating machine. Questionnaire results reported that 49 per cent of hand bindery time is spent in flat-sheet gathering. Flat-sheet gathering (interleaving) was chosen by 61 per cent as "the greatest need for automatic equipment to take the place of hand labor"; 42 per cent indicated that automatic feeding equipment is needed to take the place of hand feeding of automatic machinery; 22 per cent checked "materials handling."

The interim report indicated that 85 per cent of commercial printers feel

that the private printing plant has become a greater threat to the commercial plant during the past few years. Seventy-six per cent stated that improvements in printing equipment are necessary to combat this trend, 60 per cent of these declaring that such improvements should increase production 50 per cent (28 per cent reporting a 20 per cent increase and 12 per cent a 100 per cent improvement in production is necessary). The average printing plant reporting shows the greatest number of productive hours to be in the press room.

### Printing Week Jan. 13-19

The week of Jan. 13-19 will be the 24th annual Printing Education Week. Spearheading activities throughout the country will be the International Graphic Arts Education Association, the International Benjamin Franklin Society, Inc., the Franklin Institute, the International Association of Printing House Craftsmen, the Printing Industry of America, Inc., and other graphic arts organizations. IGAEA is planning promotion which will again feature Franklin shrines and institutions concerned with education.



### Visit New Stanford Warehouse

The Graphic Arts Association of Washington, D. C., held its 1,667th consecutive weekly meeting September 5 in the Stanford Paper Company's new warehouse at 3001 V St., N. E. Stanford's housewarming was attended by many graphic arts representatives, who visited the new structure, which has 45,000 square feet of floor area for warehouse, offices and penthouse.

Design of the modern, completely air-conditioned building grew out of inspections of many paper warehouses throughout the country, by Clyde Kellogg, Stanford president, and Raymond DeWeir, vice-president. One of many features is an office mural showing the evolution of paper from forest to final use. The mural, a continuous montage 40 inches high and more than 100 feet long, was designed by George Lohr and enlarged and mounted by Campbell Photo Service.

All paper storage is palletized for handling by electric fork lift and platform trucks. Radiant heating in the floor around cutting machines minimizes atmospheric condition that might adversely affect paper press performance or paper use. A railroad siding accommodates four cars, and a trailer truck bay receives the largest of over-the-road carriers.

### York Craftsmen Hear Watts

When the York (Pa.) Club of Printing House Craftsmen opened its fall meeting series September 10, members had seafood for dinner and Stevens L. Watts for a speaker.

Now manager of the Type Merchandising Department of American Type Founders, "Steve," as he is familiarly known in the trade, decided 43 years ago that he wanted to become a printer. From a Navy printer first class he soon advanced to chief printer, and in 1917 he was placed in charge of the Naval Training Station printing plant at Newport, R. I.

Discharged from active duty as an ensign, he joined ATF and became interested in type design and all phases of typography. In 1946 he went to Germany as assistant business manager and military inspector of *Stars and Stripes*.

### 1950 Ratio Study

Printers from 150 cities in thirty-seven states with an aggregate sales volume of \$348,896,754, participated in the Printing Industry of America's annual Ratio Study by submitting their returns. The study is based on an analysis of operating statements, balance sheets, and other data submitted by printing firms. Each return is carefully audited to insure the confidential nature of the report. Tables, charts and other data are presented on both area and nation-wide bases. The study will be published in book form in time for distribution at the annual PIA convention to be held in Boston at the

Statler Hotel, October 24-27. Printers participating in the study will receive complimentary copies. Results of the study will be discussed at the PIA convention and trends of the annual studies reviewed.

### ATF New Appointments

W. Joseph Taylor succeeded Clarence I. Gray as manager of the Washington branch of American Type Founders September 30. Mr. Taylor, also manager of ATF's Baltimore branch will divide his time between the two offices. Mr. Gray's retirement terminates a career of more than 30 years of service to ATF and its customers. W. A. Wells has been appointed salesman for the Washington branch. He came from Columbus, O.

### Typefoundry "Amsterdam"

In addition to making available in this country special types cut by the century-old Typefoundry "Amsterdam" in Holland, Amsterdam Continental Types and Graphic Equipment, Inc., New York, is importing and distributing specialized European graphic arts machinery. Under the management of Karel van der Eynden, the New York house has introduced the Roica high-speed ticket press; the S and S offset proofing press; the Auto-vertical precision automatic focusing vertical camera, and other gravure, offset, engraving and printing equipment. The Typefoundry "Amsterdam" faces, distributed by American Type Founders, Incorporated, Elizabeth, N. J., include Egmont, Libra, Studio, Rondo and Reiner Script.

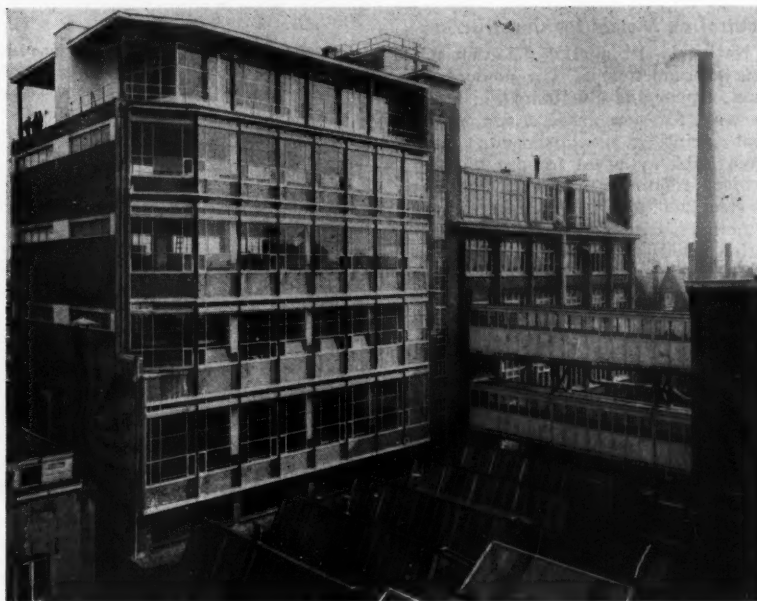
The founder of Typefoundry "Amsterdam" was Nicholas Tetterode, whose small handwork shop has grown since 1851 into an internationally-known enterprise whose half-million matrices are used to manufacture types in 30 languages. The Amsterdam

plant was the first to develop a font of more than 9,000 matrices out of the seemingly endless number of characters necessary for printing Chinese.

Marking the centennial of the Amsterdam house is a limited edition of a history of printing type written and compiled by Dr. Gerard Knuttel, Dutch art critic and former director of the Municipal Museum at the Hague. Set entirely by hand in the new De Roos Roman type, this large quarto volume is scheduled to appear in an English edition entitled, "The Letter as a Work of Art." It will not be for sale, but for presentation to friends of Typefoundry "Amsterdam" in this country.



ABOVE: The Typefoundry Amsterdam in 1851.  
BELOW: One hundred years later the plant in Amsterdam, Holland, looked as shown below



# THE GRAPHIC ARTS IN WASHINGTON

By Leslie H. Allen

October 1 started a new quarter for compliance with NPA Order M-65, which requires that printing plates that became obsolete on that date must be disposed of as scrap by January 1, 1952. Obsolete plates are those which have not been used for one year for magazine, periodical, newspaper or container printing, four years for book printing, or two and a half years for any other printing. During the October 1-January 1 quarter possessors of such plates are required to notify the owners and wait 30 days before scrapping the plates.

M-65 has been amended to permit buyers of printing plates to use a once-a-quarter blanket certification to cover all purchases during the current quarter. Covering written or unwritten orders, the amendment gives the buyer the option of certifying each purchase order, or filing the following statement with his suppliers of plates or restricted metals, on or before the first day on which he orders such material in each quarter:

"The undersigned certifies, subject to statutory penalties, that the acquisition by the undersigned of the plates or restricted metal ordered in the current calendar quarter will not be in violation of NPA Order M-65."

The order now covers magnesium as well as aluminum, chromium, copper, nickel and zinc. Exempted are possessors of plates belonging to another person if the metal weighs less than one pound.

## Control on Metals for Construction

National Production Authority's drastic reduction of the amount of steel, copper and aluminum which can be used for new construction means that printing establishments must have NPA approval for construction projects requiring more than two tons of steel, 200 pounds of copper, or any aluminum. Direction 1 to CMP Regulation 2 tells self-authorization procedure for obtaining of steel and copper up to these amounts.

## Merit Increases

WSB revision of its Regulation 5 permits employers using the personal or random rate method of wage payment to grant merit or length of service increases, within limits, without prior WSB approval. Prior approval is now required only for employers who use the single rate wage method.

The Regulation 5 revision also requires that employees who are hired, promoted or transferred in plants us-

ing the random rate payment method shall receive compensation at a rate no higher than that paid to any employee doing similar work.

## Veterans' Re-employment Rights

Universal Military Training Services Act as amended extends the right of re-employment to employees who leave jobs to enter military service but are rejected, and to reservists on training duty. If they apply for reinstatement within thirty days after their release, they must be given their former positions without reduction in seniority, status, or pay, exception as reduction applies to all similarly situated employees. The amendment does not apply to persons who left their jobs before June 19.

The period a person entering or re-entering the armed forces after June 24, 1948, may serve and have re-employment rights is now four instead of three years.

## Resold Machinery Prices

OPS Ceiling Price Regulation 67, effective August 27, allows resellers of machinery and related goods their traditional markups over cost. For items carrying manufacturers published list prices, the reseller arrives at his new ceiling by deducting the discount, if any, or adding the percentage markup he applied during the last pre-Korean calendar quarter, April 1-June 24, 1950. If the reseller did not use a list price, he adds the percentage markup for the same quarter to his current legal cost. If he cannot use either method, he applies to OPS for a ceiling price. The regulation aims to restore normal price relationships and is expected to cause up and down shifts in manufacturers' prices.

## Christmas Bonuses

Wage Stabilization Board approval will not be required for Christmas bonuses if such windfalls have been customary and do not exceed 25 per cent of a worker's yearly pay. Approval is also automatic for bonuses customarily paid once or twice a year, including profit sharing. Specific approval is necessary for bonuses paid more often than every three months, or those directly related to hours worked or units produced or sold by the worker. Applications for approval



The Printers Supplymen's Guild of Cincinnati recently had a farewell dinner for W. H. Hammett, Miehle Printing Press and Manufacturing Co. district manager, who has been recalled to the Navy. Lee Augustine of the Printing Machinery Company (left rear) presents Hammett with a parting gift.



New officers of Printing Industries of Philadelphia: Seated (left to right): T. H. McCabe, Jr., director, public relations; Noel Rippey, executive secretary; J. W. Seybold, industrial relations director; standing (left to right): F. H. Gloeckner, chairman of Master Printers' Federation; R. V. DeKalb, vice-president; J. Wallace Scott, Jr., president; G. D. Beck, president Allied Printing Employers' Association; and C. A. Schaubel, treasurer. The new officers anticipate an especially active year.

should be submitted to the nearest office of the Labor Department Wage-Hours division.

New bonus plans must follow the lines of the last previous bonus, or be considered as offsetting any wage increase up to ten per cent above January, 1950, levels. To rate blanket approval, bonus plans must have been in continuous effect since January 25, 1949, or have been included in a contract made before the January 25, 1951, wage freeze, or have been explained to employees before that time.

### Fringe Wage Increases

Increased benefits in paid vacations and holidays, premium pay relative to working days and hours, shift differentials and call-in pay, which meet the standards of General Wage Regulation 13, and were given after January 25, 1951, but prior to August 23, may be disallowed as a chargeable item against the ten per cent general wage increase permitted by that regulation. A resolution to that effect was adopted by the Wage Stabilization Board on August 23. Before acting under the resolution, employers must petition for WSB approval and show that such fringe benefits do not exceed prevailing industry or area practices.

Under the resolution, WSB will also entertain petitions from an employer, or an employer and union, to disallow as chargeable against the ten per cent increase, any wage adjustment made since January 1, 1950 in lieu of or as a substitute for any one or more of the fringe benefits set forth in Regulation 13.

### Blanket Kill Order

The National Production Authority has announced a ruling to the effect that printers may accept from their customers a one-time blanket order to kill all plates as and when they become obsolete under the terms of Order M-65.

The ruling went into effect on July 1. Each periodical printer who desires to use this method should have each of his publisher customers send him a letter or blanket kill order worded along the following pattern:

"This is your authority to regularly kill all cuts that have not been used within the preceding twelve months; or, ship cuts to us that are one year old or older or have been in storage one year or more; or, ship all cuts to us after each issue is printed; or, regularly kill all cuts in storage one year or more, except those listed below for which the undersigned hereby affirms that there is a specific and assured future use for, that use being as follows . . ."

### Clearance for Classified Work

Printers interested in doing Government printing that gives them access to classified military information must be "cleared," along with their employees, before they can handle such

jobs. A recent Department of Defense booklet, "How to Be Cleared for Handling Classified Military Information Within Industry," is available at 10 cents a copy from the Superintendent of Documents, Government Printing Office, Washington 25.

### Cost of Living Wage Increases

Wage Increases in excess of ten per cent, but not beyond the percentage rise in the cost of living, are now permitted. Wage Stabilization Board's revision of its Regulation 8 was unanimous, but industry members approved the step with the reservation that, if it proves to be a major cause of infla-

tion, it should be rescinded promptly.

### Bonuses to Salaried Employees

Salary Stabilization Board Regulation 2, unlike General Wage Regulation 14, places no 25 per cent limit on the bonus of any employee coming under SSB jurisdiction. The regulation in general permits employers to continue the percentage-of-salary bonus plans. Employers using percentage-of-profit plans may not pay more than would be permitted by a base period bonus fund. The base period is the year 1950 or one-third of the total bonus for any three years from 1946 to 1950 inclusive.

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This 144-page, pocket size Handbook — concise, complete, authoritative — is crammed full of new profit opportunities for you.

The mailings, the lists, the offers were essentially the same. But careful testing showed that of three different types of "outlook" envelopes, one produced 5% greater returns — an annual potential of \$33,000 additional business for the direct mail advertiser who made the test.

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Increased business for your customer means increased business for you.

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**UNITED STATES ENVELOPE CO.**  
14 Divisions from Coast to Coast  
SPRINGFIELD 2, MASSACHUSETTS



# Develop New Photo-Type Machine

The Higonet-Moyroud Photographic Type Composing Machine, demonstrated at the recent American Newspaper Publishers' Association meeting in New York, has been under development for the past two years by the Graphic Arts Research Foundation. Said by many to be the most revolutionary and versatile photo-type device yet shown, the machine is described as simple to operate. Characters are selected by operating an electric typewriter keyboard at standard typing speed. Auxiliary controls allow for

the selection of length of line, type style, point size, type body-width and the space between lines.

Length of line may be set up to 36-pica measure. It is said that sixteen complete alphabets can be placed on a single matrix disc (approximately eight inches in diameter). A lens system provides for eight point sizes. Body width may be varied from 1 to 15 points. There are numerous leading selections in multiples of half-points.

Typewriter keyboard operation produces copy in the form of photographic

positives or negatives. It is possible, to mix any of the variables within the same line without interfering with either justification or alignment. An operator may see the unused space remaining in a line by means of a dial, also the justification increment to be placed between words at any stage of composition.

The typewritten sheet serves as proof of the composition. Errors may be corrected by pressing a "correction" key and striking over with the correct letter. A line may be deleted by pressing a "kill-line" key.

Each matrix disc has a capacity of sixteen complete 90-character alphabets, or 1440 individual characters of symbols. Any character of the sixteen alphabets may be set in any of eight selected point sizes, or 128 alphabets from a single matrix disc. The discs weigh less than a pound and a half.

## Houston's Graphic Arts Officers

Herbert C. May, Jr., of the Herbert C. May Co., was re-elected president of the Houston Graphic Arts Association recently. William H. Marting of the Office Supply Printing Co. was elected senior vice-president; J. T. Crowley, Southern Printing Co., recording secretary. R. G. Montgomery, of the Montgomery Printing Co., was re-elected treasurer.

Other officers of the association include Carroll D. Blanchard, the Rein Co., vice-president and chairman of the Master Printers (open shop) Section; Lee M. Webb, Webb Printing Co., vice-president and chairman of the Union Employers Section. O. K. Eden continues as executive secretary.

## New Harris-Seybold Plant

A new plant on the outskirts of Chicago, specifically designed for rebuilding Harris-Seybold machinery economically suitable for rebuilding, will be officially opened by the Harris-Seybold Co. on October 19 and 20.

At an open house people from graphic arts firms throughout the Midwest will inspect the new plant at 2010 North Ruby St., Melrose Park, Ill., a western suburb of Chicago. This plant is said to be the first ever built by a printing equipment manufacturer for exclusive use in rebuilding machinery of its own make.

## Press Clinic Planned

November 12 and 13 are ringed on the calendars of all members of York (Pa.) Club of Printing House Craftsmen. Those are the dates of a presswork educational clinic to be conducted by Craig R. Spicher, printing research director, Miehle Printing Press and Manufacturing Co., Chicago, and formerly presswork instructor at Carnegie Institute of Technology. Every printing plant owner in Central Pennsylvania will be invited to hear Mr. Spicher discuss printing fundamentals.

## Solve ALL dry air problems with ONE simple installation



INSTALL  
THE  
*Walton*  
HUMIDIFICATION SYSTEM

**ELIMINATE CURLED STOCKS AND WAVY PAPER**

•

**REDUCE TIME-CONSUMING PRESS SETTINGS**

•

**AVOID POOR REGISTER DUE TO VARIATION IN PAPER SIZE**

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**ELIMINATE STATIC AND PRESS CHOKEUPS**

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**SPEED PRODUCTION WITH UNIFORM INK DRYING TIME**

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**REDUCE WEAR ON RUBBER PLATES AND ROLLERS**

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**JUST OFF THE PRESS! NEW EDITION "HUMIDIFICATION FOR THE GRAPHIC ARTS AND PAPER CRAFTSMEN"**

**INCREASE PRINTING QUALITY — REDUCE PRINTING COSTS!**

With an economical Walton Humidification System in your plant, you are assured of static-free operation. By supplying the proper amount of moisture to the air, paper stocks are protected against curling and shrinking. Let Walton Humidifiers increase the efficiency of your plant, now. A complete system can be installed at moderate cost without interfering with your normal printing production, since only a water and electrical connection are required.



**WALTON LABORATORIES • INC. DEPT. 72**  
Irvington 11, New Jersey

Please send copy of your new booklet "Humidification for the Graphic Arts and Paper Craftsmen" to:

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COMPANY \_\_\_\_\_ TITLE \_\_\_\_\_

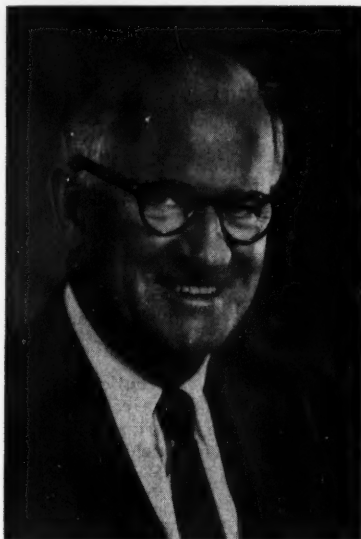
STREET \_\_\_\_\_

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Specialists in Industrial, Commercial and Residential Controlled Humidification

### W. G. Martin Retires

William Guy Martin has retired as Pacific vice-president of the Harris-Seybold Co. after more than forty years in the graphic arts industry. Mr. Martin, a pioneer in offset lithography, was active in the Typothetae move-



William Guy Martin has retired as a Harris-Seybold Co. vice-president after forty years

ment, serving as executive secretary or managing director of Ben Franklin clubs and other Typothetae locals in Seattle, Cleveland, Detroit, Cincinnati and St. Louis. He joined Harris-Seybold in 1926 as a sales representative based at the company's Chicago office. In 1935 he became a vice-president, still maintaining headquarters in Chicago. In 1946 he went to San Francisco as vice-president and Pacific district manager. Since the appointment last year of James G. Willis as Pacific district manager, Mr. Martin has devoted his time to creative counseling for the company's West Coast customers. He will continue to make his home in San Carlos, Calif., where he will be available to Harris-Seybold as a special consultant.

### Photo-Engravers Union

The International Photo-Engravers Union of North America, AFL, celebrated its fiftieth anniversary at a four-day August convention in New York's Waldorf-Astoria Hotel. Edward J. Volz, president since 1929, presided over sessions attended by 100 delegates who represented more than 16,000 members.

Joseph Rosenberg, executive director, American Photo-Engravers Association, warned that high costs and increased taxes had reduced profits to a minimum operating point. He urged union members to do their share in cutting costs by increasing labor standards and eliminating waste motion and inefficiency.

J. B. Fisher, chairman, Gravure Printers Negotiation Committee, saw

television as threatening photo-engraving volume by competing for publication advertising. Oscar R. Strackbeim, chairman, National Labor-Management Council on Foreign Trade Practices, called for maintaining tariffs to protect the domestic industry from foreign photo-engraving produced at lower costs.

### Graphic Arts Blood Bank

The Club of Printing House Craftsmen of New York and the Printers Supply Salesmen's Guild have set up a Red Cross blood bank to serve members and their families. Expected to branch out into other graphic arts sections, the service eliminates the \$35

per pint customarily charged for blood transfusions in the New York area. The Red Cross has suggested that graphic arts donors, in addition to their own bank, help to supply blood for the armed forces.

### Graphic Arts Exhibit

Exhibits of many Wisconsin printing and lithographing firms were featured at a September art show sponsored by the Graphic Arts Guild of Milwaukee. Some of the art shown was entered by winners in the first national offset lithographic competition, sponsored by the Lithographers' National Association. The exhibitors were awarded prizes.

## The Wrenn Paper Company salutes the winners in The Inland Printer's Sales Blotter Contest...

Max McGee, Springfield, Ill.

1st &  
5th place awards

Erik Thoren, Stockholm, Sweden

2nd place award

G. H. Petty, Indianapolis

3rd place award

J. E. Helmer, Quincy, Ill.

4th place award

We are proud and pleased to report that the submissions of all prize winners with the exception of Mr. Thoren were printed on Wrenn Blotting Papers.

# THE WRENN PAPER COMPANY

MIDDLETOWN, OHIO

# I. P. BREVITIES

Edited by  
GEORGE EATON

STRAY ITEMS ABOUT THE TRADE AND THE MEN WHO MAKE IT. BITS OF INFORMATION COLLECTED AND SET DOWN HERE FOR YOUR EDIFICATION AND PLEASURE.

★ The invitation to the fifty-fifth annual convention of the American Photoengravers Association was as arresting as were the six folders sent out as follow-up pieces to the October meeting. A playing card theme featured this year's promotion. The Oakland National Engraving and Gravure Co. made line engravings from Bourges Color Overlays and 50-line zinc halftones in four colors made from black and white photographs. The invitation was all hand set with Libra heads and Goudy Modern body. The folders were set with Libra heads and Janson body. Taylor and Taylor of San Francisco printed the pieces with dull-set inks in four colors. Robert W. Washbush designed the pieces and the illustrations were by Amado Gonzales. The association has received certificates of excellence awards by the American Institute of Graphic Arts for its convention campaigns of 1947 through 1950.

★ With the October issue, the title of *Trains* magazine was changed to *Trains and Travel* in order to more accurately and fully indicate the field of content included in the magazine. A. C. Kalmbach, publisher, has announced, recently.

★ Members of the American Society of Questioned Document Examiners recently studied new developments in special check papers at the Todd Company in Rochester, N. Y. The society is one of America's most select national organizations, including in its twenty-odd membership some of the world's most famous hand-writing experts. They met at the Todd plant for the exchange of technical information with research officials.

★ When George Harding recently spoke before the San Francisco Club of Printing House Craftsmen, one of the interesting facets was his story of the first power plant used by early San Francisco printers. All the shops for four surrounding blocks received their power from one master steam boiler which turned four immense shafts, each over a city block long.

★ A one-day symposium on photography in industry, ranging from spectrography to the planning of job-training movies, opened the October convention of the Photographic Society of America at the Book Cadillac Hotel in Detroit. Famed photographer Yousuf

Karsh gave an address and there was a series of demonstrations of new advances in photography.

★ From figures compiled by the Division of Research and Statistics of the Ohio Bureau of Unemployment Insurance, the printing, publishing and allied industries of Ohio paid out \$185,506,305 in wages during 1950 to a monthly average of employees totaling 49,880, a weekly wage averaging \$71.52. This compares with a weekly wage average in 1939 of \$32.28, in 1943 of \$43.48, and in 1947 of \$60.03. Contribution by the industry in 1950 totalled \$1,048,650 on a taxable payroll of \$128,136,122 or approximately .8 per cent.

★ Recently the *Washington* (D. C.) *Sunday Star* carried a story about a German who had "presented the Pope with the world's smallest book." The Library of Congress pointed out that it was a small matter but that they have the world's smallest book in the rare-book room. The Pope's book is as small as a match book, but the world's tiniest printed volume measures exactly  $\frac{1}{4}$  by  $\frac{3}{8}$  inch. It contains the *Rubaiyat* and was printed by photo-

engraving process in 1932 by Hamilton Brooks Wood. The smallest book in the world ever printed from movable type is said to be *Lincoln's Addresses*, printed in 1929 by a student at the Vocational School of the Kingsport Press at Kingsport, Tenn. It measures  $\frac{3}{8}$  by  $\frac{1}{2}$  inch. So reported the *Press Piper*, Kingsport Press house organ, in a recent issue.

★ The largest sale of national forest timber ever made was completed by the Agriculture Department's Forest Service this past summer in awarding a final contract for 1,500,000,000 cubic feet of Alaskan pulp timber to Ketchikan Pulp and Paper Company, Bellingham, Wash. The timber, located on the Tongass National Forest in southeast Alaska, has been estimated by officials to be sufficient to supply a pulp mill of 500 tons daily capacity for fifty years. The cutting contract expires June 30, 2004.

★ Outdoor advertising—a \$200 million industry in all its branches—has its "Oscars," too. The awards are a highlight of the annual National Competition and Exhibit of Outdoor Advertising Art for the best 100 signboards of



A party was given at the August convention of the International Association of Printing House Craftsmen in Boston for M. Hugo Lindberg (third from left), eastern manager for the Printing Machinery Co., honoring his 70th birthday. Pictured with Mr. Lindberg are (left to right): David W. Schulkind, president of the E. P. Lawson Co., of New York City, host for the party; Mrs. Lee Augustine, Mrs. Lindberg, and Lee Augustine, vice-president of the Printing Machinery Co., Cincinnati.



the year. This year six of the "Oscars" were captured by outdoor advertising signs painted with fluorescent paints and illuminated with alternating black light (ultraviolet light) and conventional incandescent light.

★ The Public Printer of the United States of America, John J. Deviny, has to give bond in the sum of \$25,000 for the "faithful performance of the duties of his office." The Government Printing Office has 7,348 employees, operates nearly 200 presses, letterpress and offset, and has a total of 368 composing machines. It occupies 33½ acres of floor space in four modern buildings.

★ Perfected by the Engineer Research and Development Laboratories at Fort Belvoir, Va., a 22- by 29-inch aluminum map duplicator replaces an older and heavier World War II model. The new device is reported to produce large multi-colored maps, map overlays, overprints and all types of sketches and diagrams. It prints in four colors and is capable of an accuracy of register within 1/32nd of an inch. Mapping units of the Army's Corps of Engineers turned out 40,000 different maps during World War II—a total of 491,000,000 sheets!

★ Spicers Limited, London paper merchants and stationers, has printed a 20-page booklet verbatim from its *Report of the Juries on Paper* at the 1851 exhibition. The report is the company's contribution to the 1951 Festival of Britain.

★ The recent DRUPA exhibition indicates that Germany can soon win her way back to an important position in world printing. The revived German printing industry furnishes strong competition for Great Britain.

★ *Southern Pulp and Paper Manufacture* recently told about a Greek manuscript, bound in human skin, which was written probably in the years 1167-69 A.D. There are forty-six pages or sheets in the manuscript but no two are of quite the same size or shape. They vary from uneven-edged triangles five by eight inches to oblongs of eleven by fourteen inches. In weight the papers vary almost as extremely, the thinnest being as heavy as a good sheet of bond while the thickest might be used today for poster work. Many of these old, peculiar manuscripts, though, continue to survive the ravages of time.

★ To celebrate the 100th anniversary of the Dutch postage stamp, an international postage stamp exhibition will be held in Utrecht from June 28 to July 6, 1952.

★ A survey of the 120 years of existence of the *Richmond (Ind.) Palladium Item* reveals no record of a fire

in any of the numerous sites occupied by that newspaper. This accomplishment is the result of eternal vigilance and a program of installing equipment to minimize the possibility of fire damaging its plant or interrupting its publication.

★ *American Forests* reports that it takes about 80,000,000 trees a year to furnish the paper that Canada sends to the American publisher. A 32-page daily, with 200,000 circulation, calls for a daily diet of about 750 tree trunks. *The New York Times'* Sunday edition gobbles up 800 cords fifty-two times a year, and to maintain that supply in perpetuity will require 416,000

acres of forest harvested under skilled supervision on a rotation of eighty years.

★ The Colleges of Art in Southampton, Portsmouth and Bournemouth, England, are the centers of a regional college which serves the counties of Hampshire with the Isle of Wight, Dorset, South Wiltshire, and West Sussex. A prospectus was recently designed and printed by the Faculty of Printing of the Southern College of Art with the text set in 14-point Bembo.

★ *The Paper Industry* points out that it takes more than two pounds of wood



BUILD  
LABEL BUSINESS  
WITH...

**flat-as-a-pancake**  
gummed papers

*Made by—Those Gumming Specialists*

The **BROWN-BRIDGE** MILLS, INC., Troy, Ohio

NEW YORK, 6 E. 45th St. • CHICAGO, 608 S. Dearborn • SAN FRANCISCO, 1 Drumm St.  
• PHILADELPHIA, 1734 Spruce Street • ST. LOUIS, 4053 Lindell Blvd.

to print an average American metropolitan Sunday newspaper edition composed of 98 pages plus a gravure supplement of 144 pages. An average Danish or English newspaper, running to six pages, uses about one and one-half ounces of wood.

★ Fisher and Rudge, New York management consulting firm, recently conducted a survey of forty-two companies which showed that insufficient capital is being made of top-echelon advantages when making new workers "feel at home." This "blind spot" in orientation and indoctrination pro-

grams is indicated by the fact that fewer than one-third of the firms surveyed give any information at all about officers and top executives to their new employees, and less than half formally introduce new workers to the executives with whom they will have contact in discharging their duties.

★ When large hailstones fell on his home town, photographer Ray K. Dover of the *Valentine* (Nebraska) *Republican* showed "proof of the weather-pudding as measured by a pica pole"—pica pole photographed

atop the king-size hailstones. The photo ran on page one of the weekly.

★ Ever hear of newsprint made from peat? *Paper Trade Journal* tells us that experiments into the possibility are under way. Samples of peat have been collected from all over Ireland, and experiments are being carried on under the supervision of one of the world's greatest authorities on paper manufacture.

★ A new sound film in color entitled *The Magic Box* was recently viewed by the San Francisco Club of Printing House Craftsmen during a program on the making of paper boxes. The club is of the opinion that the film is the finest of its type ever presented.

★ The dollar volume of direct mail advertising used by American business during the first seven months of 1951 was \$604,711,851, representing a gain of 14 per cent over the corresponding figure of 1950.


★ *Better Impressions* informs us that the first paper money issued in America was printed in Quebec, on the backs of playing cards and used to pay French soldiers. The same source notes that discarded New York telephone directories are used by a Central American railroad to bullet-proof its cars against bandit slugs.

★ Share Your Experience item: if your wife is away on vacation and you want to get her home in a hurry, just send her a copy of the local paper with one item clipped out.

★ Hope all printers are making full use of the aptitude tests available for them at their nearest United States Employment Service at no cost.

★ The result of a joint program by the Library of Congress, the National Bureau of Standards, and the Libbey-Owens-Ford Glass Company is the permanent preservation in sealed glass enclosures of the Declaration of Independence and the Constitution of the United States. The four leaves and the letter of transmittal of the Constitution and the leaf of the Declaration of Independence are to be sealed in air-tight envelopes, each envelope consisting of two panes of glass bonded to a metal frame. Each document-leaf will have its own enclosure and will rest upon special pure cellulose backing paper in an inert atmosphere of 99.99 per cent pure helium having a controlled humidity. The enclosures will be exhibited in the shrine at the Library of Congress behind special filters which will shield the parchments from destructive light rays.

★ *The Paper Industry* comes up with the fact that America's first papermaker, Rittenhouse, was also an experienced carpenter. He helped construct his mill.

 **If use of molded rubber printing plates can knock the bottom out of printing costs of envelopes it can do the same for a lot of other products.**

**Why not talk to the commercial rubber platemaker in your area?**

**Write or phone us for his name.**

**ECONO** Products, Inc.

MATERIALS AND METHODS FOR BETTER PRINTING WITH RESILIENT MOLDED PLATES

132 Humboldt Street, Rochester 10, New York

**COMPLETE SERVICE TO PRODUCERS OF**

**RUBBER PLATES FOR PRINTING BOOKS**

**ENVELOPES**

**BUSINESS FORMS**

**BAGS, LABELS AND WRAPS**

**AND ALL MANNER OF UNIQUE SURFACES.**

## Letters to the Editor

(Continued from page 3)

usual, interesting and attractive in every way.

However, on page 48, the picture of Fred Goudy "rolling" a form on an English Albion press gives me a slight jolt. The press illustrated is a typical American Washington Hand Press, not an Albion, although to the casual observer there might not seem to be much difference. My impression is that the original Albion press used by William Morris, and which Mr. Goudy owned at one time, is now owned by some one in California.

—Robert Farrar, Proprietor, The Greenwood Press, Seattle, Wash.

## Flowers for the Living

Editor, THE INLAND PRINTER:

As recipient of THE INLAND PRINTER Annual Award for the Outstanding Craftsman this year, I wish to thank your publication for presenting to me this splendid award.

You undoubtedly realize that I had not the slightest idea to whom the presentation would be made (at the

Statement of the Ownership, Management, and Circulation Required by the Act of Congress of August 24, 1912, as Amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233)

of THE INLAND PRINTER, published monthly, at Chicago, Illinois, for October 1, 1951

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Maclean-Hunter Publishing Corporation, Chicago, Illinois.

Editor: Wayne V. Harsha, Chicago, Illinois.

Managing Editor: None.

Business Manager: Joseph J. O'Neill, Lombard, Illinois.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Maclean-Hunter Publishing Corporation, 309 West Jackson Blvd., Chicago, Illinois; Ernest R. Gauley, 5240 Sheridan Road, Chicago, Illinois; Ralph K. Davis, 6920 South Green, Chicago, Illinois; Floyd S. Chalmers, 86 Chestnut Park, Toronto, Ontario; Horace T. Hunter, 120 Inglewood Drive, Toronto, Ontario; Maclean-Hunter Publishing Company, Ltd., 481 University Avenue, Toronto, Ontario.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and triweekly newspapers only.)

WAYNE V. HARSHA, Editor.

Sworn to and subscribed before me this 31st day of October, 1951.

(SEAL)

M. E. JOHNSTON,

Notary Public.

(My commission expires October 22, 1953.)

convention of the International Association of Printing House Craftsmen) and so it was a pleasant shock to me.

Believe me, I shall always treasure this award and with pride display the plaque suitably.

—Fred C. Baillie, Past President, International Association of Printing House Craftsmen.

## An Appreciative Grin

Editor, THE INLAND PRINTER:

You can imagine my pleasant surprise when, while reading "The Last Word" in my current copy of THE INLAND PRINTER, I came across the reprint from our house organ, "The Moret Mirror."

Pride did not cause any buttons to pop on our shirts; nor did our heads get too big for our hats. However, we could not suppress that same kind of appreciative grin which an army private has on his face when a general pins a medal on him for accomplishing something worthy of note.

Before going into business for myself, I worked as a cylinder pressman for eighteen years in a large plant, and the thought of "who was the printer" often ran through my mind. Our humble little house organ gave me the opportunity to put those thoughts into print.

—Adolph J. Moret, Sr., Proprietor, The Moret Press, New Orleans, La.

## EVIDENCE!

RE-ORDERS!

convincing proof  
of spectacular  
acceptance!

Why have so many here and abroad RE-ORDERED E. B. CO Presses? Because they proved to themselves with on-the-job performance in their own plants that E. B. CO GAVE THEM THE MOST FOR THEIR MONEY!

WRITE FOR THE BROCHURE describing sensational improvements in offset press design plus the impressive list of firms with from 2 to 9 E. B. CO presses operating profitably in their plants. E. B. CO REGISTERS WITH LITHOGRAPHERS EVERYWHERE.

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129 SO. LA SALLE STREET, CHICAGO 3, ILL.  
WM. M. KEMP CO., 440 MARKET STREET, SAN FRANCISCO 11, CAL.



## American Institute of Graphic Arts Releases Plans for Annual School Textbook Clinic

As assiduous readers of newspapers, printers do not need to be told that there is evidence of a greatly awakened concern over what textbooks may or may not be doing to the school children who are taught from them. This concern has enough meaning to the industry to prompt the American Institute of Graphic Arts to talk right out loud about it in announcing plans for the Institute's annual Textbook Clinic.

"Problems relating to textbooks," says AIGA, "are full of jumping beans and dynamite, as will be attested to, if by nothing else, by the furor over school texts and other apparatus in the Pasadena public schools. The whole question is related to all phases of book production—editing, manufacturing, design, industry standards, among others. And production is related to the uses to which the books must be put by teachers, both as texts alone and

in combination with other modes of instruction such as visual aids. These problems come together not only in the end product, the education of the student, but should also be considered together by the people who plan, manufacture, sell and use textbooks."

For that reason the clinic committee, headed by John Ackerman, A. D. Smith & Company, Inc., has set up a program for appeal to users as well as makers of textbooks. Keeping their ultimate basic purpose in mind, textbooks will be treated as living and changing forms, not merely as parcels loaded on skids to be trundled into the shipping room and forgotten. If necessary to make the over-all problem come alive, Mr. Ackerman says he will even bring students into the clinics.

Among the five scheduled clinic sessions are two that bear directly upon the relationship between textbook makers and users. Mrs. Ann Richter, *Publishers' Weekly*, will be chairman of a teachers' and librarians' session, and Miss Eleanor Demirjian, Silver Burdett Co., will head the meeting on audio-visual aids as related to textbooks and teaching. Other sessions will cover design, sales and promotion, Book Manufacturers Institute specifications for manufacturing school texts, and supply practices and problems.

New to this fall's clinic program is a printing for commerce series of eight meetings headed by experts on typography, paper, photoengraving, lithography, duplicate plates, letterpress, gravure and silk screen. Magazine clinic subjects include production costs, more illustrations for less money, trade tools, using type properly, sparking up trade magazines, layout and editorial material sequencing, and a demonstration of the planning of an issue by an actual staff. A fourth clinic will cover many phases of trade book work. One intriguing subject is "The Editor: Obstacle or Ally?"

### Heads ATF Webendorfer Plant

Robert N. Ward, formerly works manager of Egry Register Co., Dayton, Ohio, has been appointed general manager of American Type Founders' Webendorfer Division in Mount Vernon, N. Y.

Mr. Ward, a mechanical engineer, has held executive engineering, manufacturing and sales positions with the Frigidaire Division of General Motors Corp. and with the Kelvinator Corp.

### Union Employers Section Meetings

The Printing Industry of America scheduled September Union Employers Section meetings in Baltimore, Scranton, Chicago, Milwaukee, Wichita, San Antonio and Atlanta. Morning session agendas called for discussion of national stabilization developments and the collective bargaining trends. Afternoon panels reviewed collective bargaining and other local labor problems pertaining to lithographic as well as letterpress unions.



Protect your presswork against damage. GLAZCOTE provides the easy, low-cost way. Merely add it to your regular inks, according to simple directions. GLAZCOTE, a protective ink conditioner, provides a tough, glossy scratchproof finish that resists abrasion. You can insure customer satisfaction with this job-tested, economical protection. A little goes a long way. GLAZCOTE is the practical answer to one of printing's most troublesome problems.

#### INK TROUBLES VANISH

when you keep your regular inks at printing peak with Central's famous ink conditioners — they make all inks better in printing qualities.

"33" for Letterpress

"0-33" (Litho and Multilith)

"600" for Light-bodied inks

*Makes Good Ink Better*

Write today for a free copy of "TO THE PRESSMEN"



#### 100% Guarantee

8 LB. TRIAL ORDER — If GLAZCOTE does not satisfy you completely, you may return the unused portion at our expense.



Central

COMPOUNDING COMPANY

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Export Division: Guiterman Co. Inc. 35 South William Street, New York 4, New York

*easy on the press...easy on the eyes*

# INTERNATIONAL TICONDEROGA OFFSET

For that extra touch in folders, broadsides, booklets, displays, reports, books or programs—turn to **Ticonderoga Offset**. You can always be sure of faithful, color-perfect reproduction. Try **Ticonderoga Offset** for lithography or sheet-fed gravure printing . . . you'll find it tops in ink affinity and economy no matter how short or long the run. International Paper Company, New York 17, N. Y.



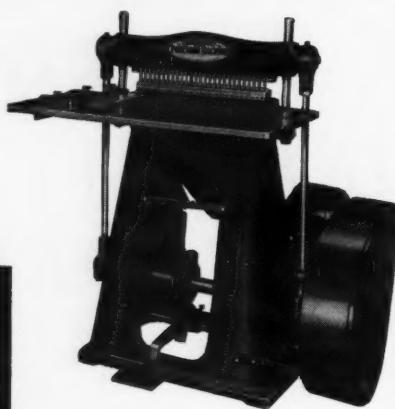
**INTERNATIONAL PAPERS**  
*for printing and converting*

Please Mention THE INLAND PRINTER When Writing To Advertisers

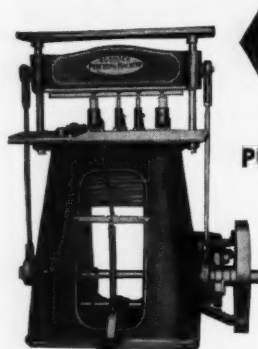
★ .....  
**Get an**  
**EXTRA PROFIT**  
**by Punching**  
**for All Modern**  
**Booklet Bindings**  
**WITH**

**Rosback**  
**MULTIPLE PUNCHING**  
**MACHINE**

★ .....  
**Spiral • Circular • Coil and other Modern Bindings**

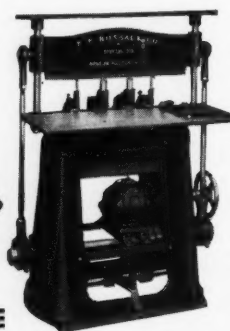


You can punch holes for any modern binding right in your own shop at a profit. The Rosback Multiple Punching Machine is fast, accurate, efficient and low in cost. It has the quality, performance and durability for which ROSBACK machines have long been noted. No type or size of hole can stump you because we supply special heads for any required hole. Your initial choice of heads depends upon your needs. Changing heads requires only five minutes. The machine is built in two sizes—for 20" and 36" width sheets.



← **MOTOR DRIVE**  
**Rosback**  
**"PONY SIX"**  
**PUNCHING MACHINE**

**MOTOR DRIVE** →  
**Rosback**  
**"SPECIAL SIX"**  
**PUNCHING MACHINE**



Standard of the industry for many years, these Rosback Punching Machines are noted for carefully engineered design and rugged construction . . . The "Pony Six" is built in one size only, to punch a 24" width sheet, and can be furnished either for footpower or motor drive . . . The "Special Six", taking a 28" width sheet, is built for motor drive only. Standard equipment of both machines includes two Punch Heads complete with your choice of round hole punches and dies of any of 29 standard sizes up to  $\frac{3}{8}$ " in diameter. Available as extra equipment are Punch Heads accom-

modating round hole punches of  $\frac{13}{32}$ " up to  $\frac{5}{8}$ ", eight standard sizes. Also available for use with these two machines are open hole punch heads for standard open and irregular openings, as well as gang heads for Kalamazoo punching and for other combinations of round hole and open and irregular openings. Another "extra" available is a perforating attachment for either continuous or strike perforating, which can be installed in five minutes

See your nearest Rosback Dealer; or, write us for detailed information on the "Pony Six" and the "Special Six."

**F. P. ROSBACK COMPANY • Benton Harbor, Mich.**

WORLD'S LARGEST MANUFACTURERS OF PERFORATORS,  
 GANG STITCHERS AND PAPER PUNCHING MACHINES

## New Literature

### Scrap for Defense

The National Production Authority, U. S. Department of Commerce, is distributing a booklet entitled "Scrap for Steel Mills and Foundries for Defense" aimed to help increase the current dangerously low iron and steel scrap inventories in this country. The pamphlet emphasizes that record-breaking steel production and expansion of production capacity has reduced scrap inventories of mills and foundries to a few days' supply in some cases. Thirty-six million tons of purchased heavy industrial scrap must be found if the nation is to achieve its 1951 goal of 110,000,000 tons of steel ingots and castings, the booklet says.

The 16-page pamphlet outlines the nature of the scrap shortage problem and the steps needed to solve it.

Over 800 cities are reported to have organized local scrap mobilization committees. Through chambers of commerce further information is available from these committees.

### Record Protection Folder

A new eight-page folder for management, pointing up the pitfalls of inadequate record protection, has been issued by Remington Rand, Inc. Titled "The Cost of Burned Records," the folder reveals that 43 per cent of companies whose records have gone up in smoke go out of business. A back page shows measures in equipment and methods available to insure 100 per cent protection. The piece may be obtained by writing for SC 707 to Management Controls Division, Remington Rand, Inc., 315 Fourth Avenue, New York City.

### Educational Materials Available

Advertising instructors are offered educational material on the offset printing process by the Educational Division of the Lithographers National Association. The program has been offered for the past six years in order to fill a gap in advertising production literature. Last winter more than 500 advertising courses employed the material, which is supplied on request without charge to regular educational

## RUBBER and PLASTIC

**PRINTING PLATE MATERIALS AND CUTTING TOOLS**

Write for Samples and name of your nearest Ii-Pi Dealer and rubber engraver...

**Ii-Pi Company**

1000 BROADWAY KANSAS CITY 6, MO.



courses by the association's Educational Division at 420 Lexington Avenue, New York City.

#### **Pamphlet on Apprenticeship**

"When Apprentice Joe Becomes G. I. Joe" is the title of an illustrated pamphlet explaining the procedure to be followed by an apprentice and his employer when the apprentice leaves to join the armed forces. Copies of the pamphlet may be obtained free of charge from the Bureau of Apprenticeship, United States Department of Labor, Washington 25, D. C.

#### **Vibration Mounting Felt Booklet**

"How to Reduce Vibration" is title of a new 16-page, illustrated booklet prepared by the American Felt Company, Glenville, Conn. The book points out that tests by engineers show as much as 85 per cent reduction in transmitted vibration after installation of the right grade and weight of vibration mounting felt.

#### **In-Plant Training Booklet**

*A Plan of Action for an In-Plant Training Program*, a 14-page booklet which describes the need for organized training, is available from Lithographic Technical Foundation, 131 East 39th Street, New York 16.

#### **New York Typo Secretary**

New executive secretary of Typographers Association of New York, Inc. is Fulvio T. Zingaro, manager of the safety department of the New York Employing Printers Association, and estimating and production assistant in its methods and equipment department. He succeeded Joseph P. Smith, secretary since 1932.

Mr. Zingaro was a Government Printing Office apprentice, journeyman compositor and stonehand, and served in its planning division until he resigned in 1944. Before he joined NYEPA in 1949 he was production manager for two letterpress plants.



Fulvio T. Zingaro is the new executive secretary of Typographers Association of New York

# *Hamilton solves* **the case of the wandering pressman**

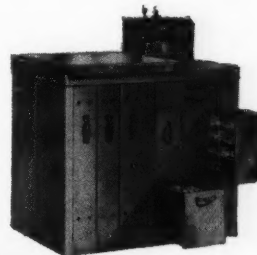


This million dollar mystery had printers baffled from coast to coast — *How can we keep our pressmen from wandering away in search of an imposing surface . . . rollers . . . tools . . . ink . . . rags and benzine? How can we keep profits from wandering right out of the pressroom?*

Hamilton's Platen Pressroom Cabinet (see full report below) solved the case by putting the equipment a pressman needs in one properly designed, easy-to-work-with unit *right at the press!* Yes, pressroom sleuths have all the evidence they need to know that *Hamilton equipment gives good men a chance to do good work!*

#### **Hamilton Platen Press Cabinet No. 2004C01**

In floor space only 47½" by 27" this unit gives your pressmen a 27" by 31" rabbeted cast iron imposing surface; 3 roller storage drawers, 30 roller capacity; 1 white porcelain enamel ink-mixing drawer; 1 tool and part drawer; 3 ink storage drawers; 2 large rag drawers; surface cabinet for quoins, benzine, etc. A completely flexible assembly to meet your own requirements. For full details on all Hamilton equipment consult your Hamilton Dealer or Catalog.



**Hamilton** PRODUCTION **equipment**  
PEAK

**HAMILTON MANUFACTURING COMPANY, Two Rivers, Wis.**

### Screen Process Convention

The third annual Screen Process Printing Association convention will be held at the Bellevue-Stratford Hotel in Philadelphia, October 21-24. Screen processors, suppliers and manufacturers from the United States, Canada and several other countries have indicated that they will attend this convention, which has for its theme, "See the Presses Run." Programs and displays featuring the latest in mechanical equipment and material developments are planned.

A feature attraction will be an exhibit of "screen process work from every corner of the world." Over 250

feet of exhibit space has been assigned to this display. An attendance of 3000 persons is expected.

The exhibits are scheduled to open at noon on October 21 and at 9 a.m. on the following days. Slated for October 22 are ten forums: 1) manufacturers meeting; 2) distributors meeting; 3) decal manufacturers; 4) 24-sheet poster processors; 5) metal processors; 6) textile processors; 7) point-of-sale advertising; 8) plastics manufacturers; 9) ceramic processors; and 10) photo process demonstration.

A forum on cost analysis is programmed for October 23. The luncheon theme for that day will be "Sales

and Management." A forum on "Pricing" will be held on that afternoon and the convention banquet in the evening.

Wednesday, October 24, will be devoted to installation of officers, plans for the 1952 program and the report of the research department on new developments during the past year in screen process and introduction of a research program for 1952.

### Rand, McNally Building Program

Rand, McNally and Co., Chicago map making and publishing firm, has announced that it will build a \$2,000,000 office and plant building in suburban Skokie, Ill. All Chicago activities of the company will be moved from South Clark Street, Chicago, to the new Skokie plant upon completion of the building. It is hoped that construction will start in the next two months. The new plant will house some of the company's bindery for road map work, the map drafting rooms and mounting department, offset press and offset plate-making departments and lithographing plant, in addition to the editorial department and general sales offices. The composing room, letterpress department, bookbinding unit and electrotypes foundry were moved to the Conkey division plant in 1949 when Rand, McNally purchased the W. B. Conkey Co. at Hammond, Ind. The Conkey one-story plant has nine acres of floor space.

The proposed plant, occupying part of a 16-acre tract, will have 225,000 square feet of floor space. The two-story office section and parts of the one-story plant will be air-conditioned. Helicopter service between Skokie and Hammond is under consideration.

The firm, which began business in Chicago in 1856, has a plant at Ossining, N. Y.

### Giegengack Appointed Manager

A. E. Giegengack has been appointed manager of the New Haven Electrotype Division of the Electrographic Corp., New York City. Mr. Giegengack will continue as the vice-president and Eastern sales manager of the corporation in addition to his new duties. Wilbert A. Rike has resigned as manager.

### Arabic Type Alphabet

A new Arabic type alphabet has been designed by Nasri Khattar. Major accomplishment of the alphabet, it is reported, is to unify and adapt the Arabic characters without changing their basic forms. Type as small as 8-point can be set on modern composing equipment. Previously, 14- or 24-point was required. The designer has reduced the number of printing characters from 450 to the 30 of the basic Arabic alphabet.

★ The *Dixon* (Illinois) *Telegraph* has been owned by the Shaw family for the past 100 years, the third generation being in key positions today and the fourth also active.

Whether Your Plant is Large or Small  
... Letterpress, Offset, or Gravure ...

**SPECIFY CLINE for TOP EFFICIENCY**

## CLINE-WESTINGHOUSE ELECTRICAL EQUIPMENT

### Everything Electrical for the Printing Industry

**DRIVES and CONTROLS** for all types of presses—letterpress, offset, gravure.

**COMPLETE DRIVE EQUIPMENT** for binding, electrotypes, stereotype and composing machinery.

**ELECTRONIC CONTROLS** for motor drives, color registering, color matching, side margin and folder web control.

**WINDERS and UNWINDERS** complete with variable voltage drives and tension control devices.

Many of America's finest commercial printing plants have turned to Cline-Westernhouse Electrical Equipment to achieve maximum production surely, safely and economically. For 40 years it has been standard equipment in printing plants, many of which specify it exclusively.

Cline-Westernhouse Electrical Equipment insures correct powering and control for every type and kind of printing machine ... and that means greatly increased efficiency.

Back of all Cline Equipment is all the "know how" and skill gained from a lifetime devoted to the origination, development and manufacture of *everything electrical for the printing industry*.

When making changes in your plant or planning a new production line we can help. From our offices in Chicago, New York and San Francisco and through experienced Engineers located at 46 strategic points we will gladly study your particular production problems and suggest how Cline Equipment can serve.



### CLINE ELECTRIC MANUFACTURING COMPANY

General Offices and Plant: 3405 WEST 47TH STREET, CHICAGO 32

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410 Bush Street  
San Francisco 8, Cal.



**EASTERN OFFICE**  
220 East 42nd St.  
New York 17, N. Y.

# How to get PRINTING PROFITS you aren't getting NOW

**DON'T JUNK YOUR SHEET FED PRESSES.** Keep them running on work they're built to print at a profit.

**BUT,** ask us to prove that you can make a long profit on jobs you're losing to competitors who under-bid you... and jobs you now pass up or farm out, like snap out and continuous forms, short run orders of 5000 to 30,000 sets.

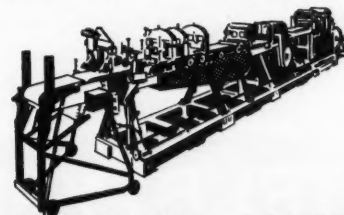
Bulletin No. 11 and 12 tells how you can print multicolor jobs on one or both sides with flat electros, type or rubber plates... punch, die-cut, slit, insert, reinforce, patch, eyelet, perforate, and number... on ONE press assembly with ONE pressman, ONE TIME THROUGH THE PRESS.

Run 7500 impressions per hr. regardless of how many colors. Finished product is delivered from front of machine either slit, cut off, rewound, or zig-zag folded—

**ALL DONE,** ready to pack and deliver—on ONE PRESS with ONE PRESSMAN... ONE TIME THROUGH!

A New Era Flat-bed Roll-Fed Multi-process Press will let you put a sharper point on your pencil to get jobs you're missing—get them at a profit. Bulletin No. 11 and 12 shows how you can start with one unit to handle work you know you can get... add auxilliary units as you need them. Printing and auxilliary units are assembled to meet changing needs. Buy your equipment as you need it... and depend upon it to bring in profits for your son and grandson! New Era presses now in daily use have been in continuous high speed operation for over 50 years! Write for Bulletin No. 11 and 12 today and get facts that may surprise you, no matter how long you've been in the printing business!

## NEW ERA



**MANUFACTURING COMPANY**

376 Eleventh Avenue, Paterson, New Jersey

When Writing These Advertisers, Please Mention THE INLAND PRINTER

91



## Offset Tricks of Trade Scientifically Correct

(Continued from page 63)

plates soon runs much higher than the cost of a new plate.

There are scientific reasons why it is possible to rub up plates and restore the image to its original condition, but until someone discovers why certain portions of a zinc or aluminum plate can be made to take ink under certain conditions and water under others, there is little likelihood of anyone un-

derstanding just how or why it is possible to make a blind plate take ink again. Pressmen will continue to use press ink, and mixtures of pumice, oleic acid, turpentine, No. 0000 varnish, and a host of other greasy materials mixed with rolling-up or rubbing-up black in attempting to make the plate take ink again. Likewise as long as pressmen do not know whether it is the mixture they use, or the technique they employ which causes one to be more successful at bringing a plate back than another, they can only

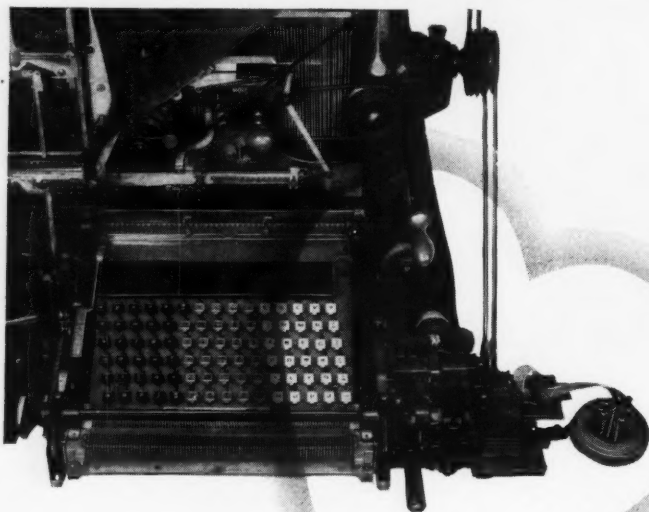
grope in the dark in hoping to improve their ability.

Another art commonly employed in production, and which receives little or no attention in the literature of the process is that of making set-ins. Here, too, those not intimately acquainted with production problems might say that such a problem should not exist.

It is true that in most instances set-ins are required because an image is shot into the wrong position on the plate, or because some one made a mistake in a line of type and did not catch it until the plate was on the press, or for some other reason which might appear equally absurd to someone not acquainted with production problems.

Nevertheless, these mistakes do occur and under the pressure of production it is often more economical to attempt to make set-ins than to make a plate over in its entirety. This is especially true in cases where it takes from eight to ten hours just to shoot one plate. Yet nowhere in the literature have I been able to find that any concerted effort has been made to improve existing methods or even study existing methods. Here, too, a shop is almost entirely dependent upon the skill and knowledge of the individual craftsmen, and differences in quality of the set-in image vary widely from one operator to another. A more intimate knowledge of the properties of grain and its function would undoubtedly aid in solving many of the problems encountered in re-setting images and permit a scientific approach to the problem.

Perhaps one of the most apparently unscientific tricks of the trade which has ever been called to my attention was one mentioned recently in conversation with a French lithographer who was in this country as an ECA observer. He asked me if aluminum plates could be stretched as well as zinc ones. When I remarked that aluminum did not stretch as easily as zinc, he said that he had wondered about that, since he had seen so much aluminum in use in this country, but in no plant had he seen a plate stretcher. The vision which passed before my eyes at the mention of these two words was that of an apprentice platemaker of fifteen years ago lugging four gripper bars from a discarded press, and miscellaneous other parts of old presses the length of the building from the machine shop to the plateroom, only to be



### The Heart of Automatic Typesetting

Actually, the operation of the Teletypesetter system is as simple as ABC:

- A.** The operator prepares a tape on the Teletypesetter perforator (not illustrated) which has a touch system keyboard similar to a standard typewriter.
- B.** The tape is inserted in the mechanical Operating unit, shown here, a switch is flipped—and the composing machine goes to work automatically.
- C.** The Teletypesetter-controlled linecasting machine turns out straight matter at an hourly rate of 375 or more lines—hour after hour.

For details as to how Teletypesetter can increase your type production by as much as 50% to 100%, write to:

TELETYPESETTER CORPORATION  
1400 Wrightwood Avenue, Chicago 14, Illinois

# TELETYPESETTER

# Amco

## 14



Write for your  
**NEW AMCO CATALOG**  
Full information  
on the complete  
AMCO carbon line

You'll find 9 out of 10 of your regular one-time carbon forms will cut without waste from these patterns—save time, increase production, lower costs. Easier handling, with high-grade Kraft tissue, Amco's one-time carbons are always top-quality.

# Amco

**AMERICAN CARBON PAPER MFG. CO.**

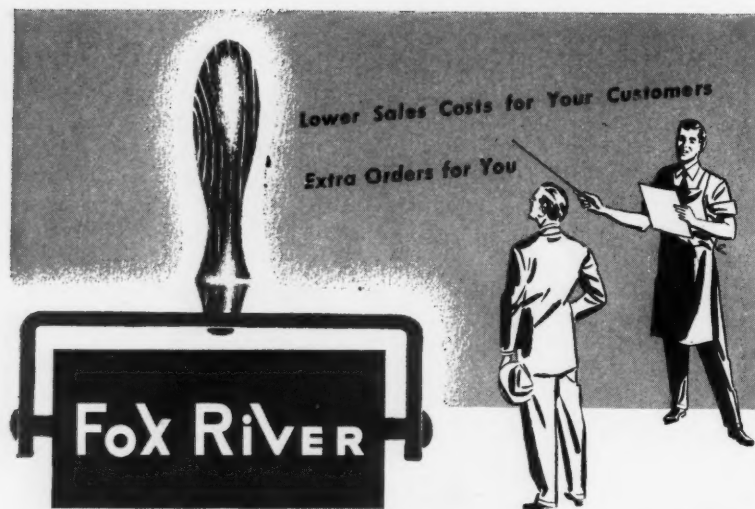
Factories at Ennis, Texas - Chatham, Va.

Branches in: Houston, Dallas, Birmingham, New Orleans,  
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#### PROFIT-MAKERS . . .

AMCO PENCIL CARBONS—  
boxed or reams

AMCO CARBONIZED PRINT  
PAPERS—news or book



# ONION SKIN

100%  
COTTON FIBRE  
Anniversary

25%  
COTTON FIBRE  
Dictation  
Tru Opaque

25%  
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Dictation  
SULPHITE  
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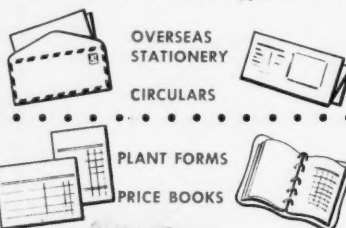
Postage-free selling! That's a special economy your customers enjoy when the same stamp carries extra circulars because they weigh so little when printed on onion skin "by FOX RIVER."

Strong Fox River onion skin — in a wide range of colors, finishes and grades — plays many roles as a hard-working, cost-cutting paper. Only a few of its applications are illustrated below. A personal presentation of Fox River's . . .

## Free Kit of Printed Specimens

. . . may turn up many a printing order for you that did not exist before.

Fox River onion skin offers cockle, glazed, unglazed, and laid finishes; also six colors. Write us for free kit of printed specimens; ask your Fox River merchant for samples. FOX RIVER PAPER CORP., Appleton, Wis.



told that he had brought the wrong size, and not finding out that it was a prank until he had made two more such trips back and forth.

But it was apparent that this man was not "pulling my leg." He said that in France no plant would be without its plate stretcher. If a color is shot slightly out of register on one part of the plate, the plate is stretched to make it fit in that area. Also if paper goes out of register when the first color is printed or on standing between colors, the succeeding plates on the job are stretched to make them fit. Undoubtedly such a device could find some application in this country and possibly eliminate the necessity of making some of the set-ins now required. I understand that there is at least one English firm offering such a device for sale in this country.

The subject of fountain water solutions is another for which no attempt has been made to give a completely satisfactory explanation of its several actions. In going over the literature published on the various subjects covered in this discussion, I glanced through an old notebook of mine. There I came across a number of formulas for etches of various kinds which were in use in plants fifteen or twenty years ago. These were concoctions dreamed up by craftsmen of that day and turned over to me to make them up for them. Some of them were outrageous nightmares from a chemical standpoint, and many of them I never made according to the directions furnished by the craftsman. (For example, one of them called for ten pounds of litho stone chopped into fine particles and "burned out" with nitric acid. I substituted calcium nitrate and he never knew the difference.) But others intrigued me. Here were formulas some of which were intended for use with special colors. Some were intended for local applications to the plate to remove scum in certain areas. There were formulas for use on zinc plates and for aluminum and some were marked that they would work equally well on either.

The general instructions which covered the use of these formulas called for the starting of all jobs with tap water and adding the etch as needed at the rate of one ounce per gallon of water. On some I had run pH tests on various dilutions of one, two, three, and four ounces per gallon but had been unable to correlate in any way





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*Says George Lesage, Supr.,  
Van Cleaf Lithographing Co., Chicago*



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(Parula Warblers, by Allan D. Cruickshank)

*"fine paper for fine printing"*

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Every sheet of St. Regis printing paper is identical with every other sheet in its grade. They look the same, feel the same, handle the same . . . and produce the same excellent printed results.

St. Regis plays no favorites in paper. Our complete line includes a grade for every purpose—enamel printing, uncoated book, coated and uncoated printing papers. The varied resources of St. Regis insure close control of quality from forest to finished sheet. That means unfailing uniformity in every grade. Printers find St. Regis quality and uniformity reflected in pressroom facility and customer satisfaction.

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the pH of the solution and its ability to keep plates clean. In some instances I had eliminated extraneous items with apparently no ill effect on the performance of the solution. As I turned the pages and turned these thoughts over in my mind four facts stood out: (1) Many of these formulas contained no chromic acid, dichromates in any form, or even chrome alum. (2) Apparently pH bears little relationship to the performance of a fountain solution. (3) Different inks must react differently with fountain water mixtures. (4) In every instance there was something present in the formula which partially coagulated the gum arabic in the mixture.

In thinking this over I could not help but wonder how far afield we had wandered in attempting "scientifically" to formulate fountain water solutions without first understanding why these old formulas worked. This was one of the first points of attack in trying to standardize the lithographic industry and now even those who first attempted it have been forced to change their ideas completely.

Thus before attempting to find a standard method of making set-ins it might be well to find out why one craftsman can destroy the old image with caustic and get a good second image whereas another finds he must actually grind away the old image with a marble and abrasive. Determine why some craftsmen find that they can only make albumin set-ins on deep-etch plates. Likewise, we should attempt to determine why pressmen differ so greatly in their ability to rub up plates, and why so many different mixtures are used. Unless we know why these work or do not work they cannot be scientifically improved.

One of the last questions asked me by the French lithographic ambassador was, "Would you consider that most of the lithographic development which is going on in your country is based on what could be called scientific research?"

I am very sorry to admit but when put that way I had to answer, "No!"

### Instant Drying Ink

The black halftone ink which dries in seconds after printing is a godsend for those printers who are called upon to turn out rush work-and-turn jobs, pull rush proofs for immediate delivery, and similar tasks. It is comforting to

know that this ink is the complete answer to printing, binding, and delivering a rush job on coated paper. No delay because of time for ink to dry means that a job can be turned out as quickly as the necessary motions to produce the job can be made.

### Use for Wooden Cases

The wooden cases in which coated paper is received should be carefully opened by means of a nail puller, and the boxes and inside linings of moisture-proof paper preserved. On long runs of color work, the printed sheets

may be aired and jogged and replaced in the boxes. The linings are folded over the printed sheets as protection until the time comes to put them through the press again. A considerable quantity of printed stock can be stored by tiering the cases without consuming too much space.

Steel wool may be used for cleaning offset from coated papers. Where lines of type and cuts are not too close together, the steel wool will not scratch the enamel and ordinarily makes a clean job.



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always counts!*

Garnish a roast, and you have a masterpiece! The same holds true for your printing jobs. The addition of Stuebing metal edges to your production of calendars, posters, or other paper displays means **extra sparkle . . . extra punch!**

The new beauty—the new utility will cause your customers to heap thanks and praise upon you! And the edging operation will allow you to make **extra profits from each job!**

Ask your Finisher or Bindery Man about Stuebing Metal Edging —  
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You can own your own Profit-Making Edging Machine at amazingly low cost!

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Atlantic Bond, the paper that takes as good an impression as it makes, is your bright buy and right buy . . . today and every day.

Crisp, clean and fresh in appearance . . . free from specks and waves and lint, this fine quality paper is tops in press performance, too. Flows through easily with a minimum of waste in paper and time.

For results that please customers, specify the sheet with this *genuine watermark* of distinction 

P.S. Remember: Atlantic Bond is made with Eastern's exclusive PUROCELL® — the cleanest, whitest pulp produced anywhere.

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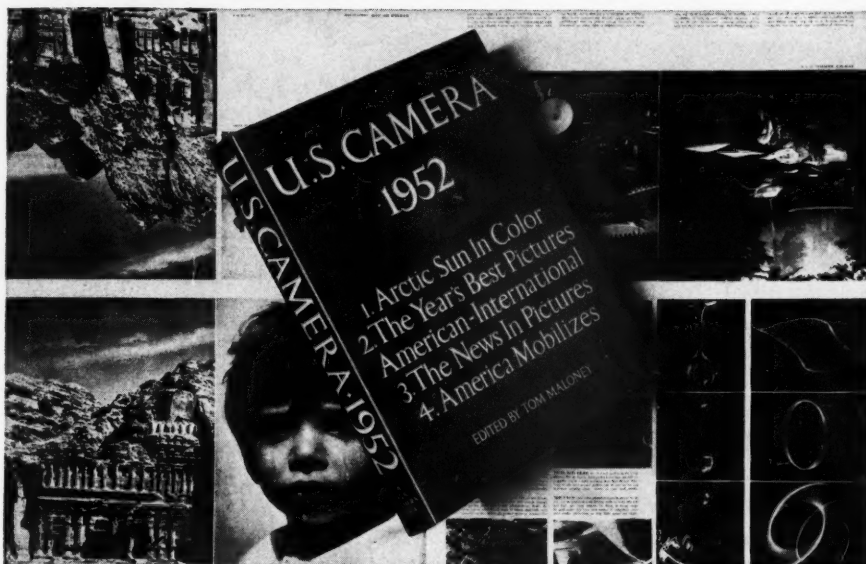
Printers' Ink



IPI, Everyday, Gemtone and Holdfast are trademarks of Interchemical Corporation.

IPI • DIVISION OF INTERCHEMICAL CORPORATION • 67 WEST 44th ST., NEW YORK 18 • ADDRESS INQUIRIES DEPT. A

## WORLD'S "MOST WANTED" PHOTO BOOK PRINTED WITH IPI INKS FOR THE 17th STRAIGHT YEAR



The 1952 U. S. Camera Annual contains over 400 of the world's finest photographs—printed with IPI Holdfast halftone blacks and IPI Gemtone process colors.

colors. Your IPI salesman has a free 16-page signature for you. It is yours for the asking. Or write IPI headquarters today—67 West 44th St., New York 18, N.Y.

**Isaac Goldmann Co. Picks IPI Black & Gemtone Colors for 1952 U. S. Camera Annual**

Yes, for 17 straight years the world's "most wanted" photo book, U. S. Camera Annual, has been printed with IPI inks. This year Isaac Goldmann Co. of New York printed the '52 edition with IPI Holdfast halftone black and the popular IPI Gemtone process colors.

Many different printers have printed U. S. Camera Annuals since 1935, and by different processes—but always with IPI inks. Printing prize-winning photos demands the finest materials as well as superb craftsmanship.

**IPI Blacks Blacker without Unwanted Bronzing or Gloss**

Leading printers prefer IPI Holdfast halftone blacks because they give extra quality press results. Finer pigment dispersion gives a blacker black without bronzing, more finish without unwanted gloss.

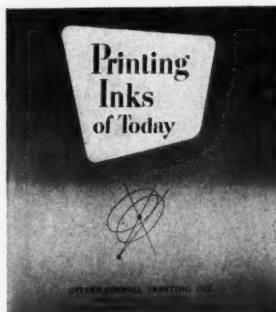
These blacks also set up faster in the pile for safer load handling right after printing. Rub and scratch resistance develops more quickly, color transfer is greatly reduced.

**Gemtone Inks Add Life, Snap and Sparkle to Process Work**

Printers tell us that all process work prints better with IPI Gemtone process colors. These inks are made for sheet-fed presses, dry fast on top of the sheet without heat. Colors sparkle, dots stay sharp, highlights bright.

Ask your IPI salesman today for examples of work printed with IPI Holdfast Blacks and IPI Gemtone process colors.

**FREE BOOKLET TELLS YOU ABOUT PRINTING INKS FOR MAJOR PROCESSES**



For a better understanding of printing inks in general, get your free copy of "Printing Inks of Today." Booklet introduces you to printing inks for all major processes and their development.

**"EVERYDAY IS SMARTEST INK SERVICE PLAN," SAYS PRINTER WITH 16 AUTOMATIC PRESSES**

"We operate 16 automatic presses ranging from Miehle Verticals through Miller Simplexes and Majors, single and two-color, to large cylinder presses. Everyday inks work equally well on all."

So writes a prominent Boston printer (name on request). He is just one of hundreds throughout the country who now use Everyday inks for everything—from black-and-white halftone printing to 4-color process.

Printers find they can match practically any color for commercial printing with standard Everyday inks.

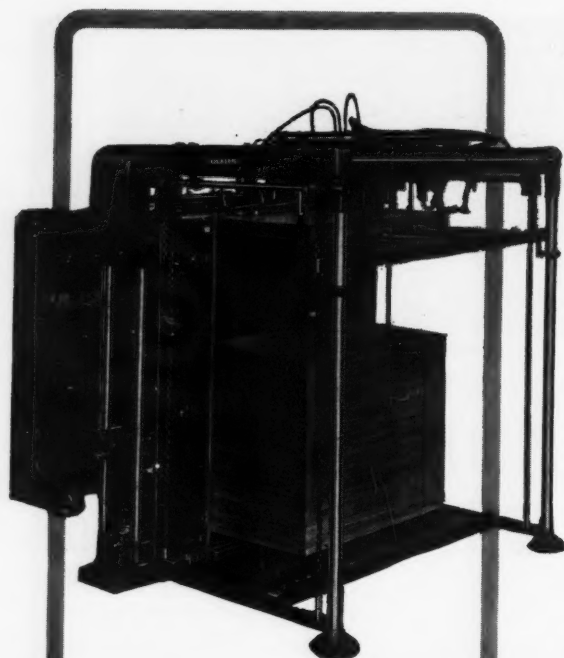
The complete Everyday line

consists of 25 regular colors, including process colors, blacks for every purpose, 3 whites (opaque, transparent and mixing), and bond and cover inks. Don't buy ink just any way, buy the modern, Everyday way.



*Advertisement*

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*Model 5-F pictured, is for presses handling sheets 42 x 56" and larger. Has six posts, supporting loads up to 8,000 lbs. Feeds stock 15 to 45 points in thickness.*

## *Feeding Cardboard with No Stops to Reload!*

Raises earning power of presses  
... without increased operating cost

- For presses 42 x 56" and larger.
- This Dexter Feeder separates and feeds cardboard ranging from 15 to 45 points in thickness.
- The Continuous Reloading feature makes it possible to place new loads of stock in feeding position without need of halting operation.
- The result is increased daily production from your presses without increased operating cost.
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- Further Advantages and mechanical details are covered in circular which we will be glad to send you upon request. The

**DEXTER CONTINUOUS RELOADING CARDBOARD FEEDERS**  
are part of the comprehensive line of

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Excellent  
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FALPACO  
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BLANKS  
create  
14,000,000  
Authentic  
Miniature Posters

For the third straight year Essanay Printing Company of New York has produced for its client, Standard Outdoor Advertising, Inc., millions of precision-fine replicas of outstanding 24-sheet posters. They are used as scenery on the rights-of-way of 1,000,000 Lionel model railway systems in the homes of the nation.

Perfection of Reproduction, meeting the exacting requirements of the sponsors and the participating national advertisers, and Endurance of Quality throughout the 365-

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Falpaco Double-Coated Blanks are famous for their high level, smooth finish, uniformity of caliper and blue-white color. They assure finest reproduction for four-color process or fine half-tones. For best results, specify Falpaco Double-Coated Blanks for car cards, calendars, point-of-sale displays and mailing cards. Stocked in 3-, 4-, and 6-ply, only.

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Authorized  
Paper Merchants  
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Coast to Coast.*



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Miniature Billboards produced for Lionel Corporation—in cooperation with Standard Outdoor Advertising, Inc.

Outside view on this card may be used for back boards, or these designs may be placed in the permanent picture miniature poster panels shown in the 1951 Lionel catalog.



Use these attractive outdoor posters for scenic effects on your Lionel model railroad

Outside view on this card may be used for back boards, or these designs may be placed in the permanent picture miniature poster panels shown in the 1951 Lionel catalog.



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Patented by Essanay Printing Co., Inc., N. Y. C.

***We pride ourselves on living up to your Specifications!***

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**INKS**

*will  
never  
let  
you  
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Want a drier that will give  
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to the ink? . . . Use

**GAETJENS SCRATCH  
PROOF DRIER #9313-M**

For Letterpress or Offset Inks

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**PMC**  
**WARNOCK ROTARY  
HOOK SYSTEM**

**Here's Why . . .** PMC Warnock

Rotary Hook automatically locks itself in the groove upon  
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can't fly out to damage plates or press. PMC Warnock



Rotary Hook System assures precision accuracy,  
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A wide variety of PMC Warnock Hooks are  
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problem quickly—easily.

PMC Warnock grooves are closely spaced to per-  
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PMC Warnock Hooks have measured movement  
for quick, accurate adjustment. One-quarter turn  
moves hook one point—a full turn moves the hook  
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When you purchase your rotary letter press . . .  
SPECIFY the PMC Warnock Rotary Hook System  
when you order. Let our engineers outline PMC  
profit-building features for you—now!

**THE PRINTING MACHINERY COMPANY**

436 Commercial Square • Cincinnati 2, Ohio

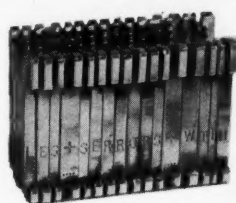
23 East 26th Street • New York 10, New York

Manufacturers of Precision Equipment for the Profit-Minded Printer

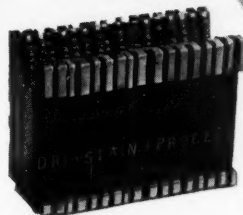
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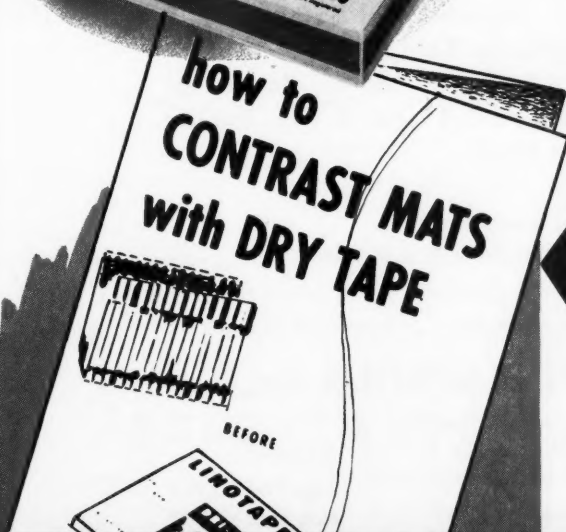


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DRY TAPE—  
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Plants you know  
are using the  
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**DRI-STAIN PROCESS.**  
Ask us for their  
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**NO OBLIGATION**

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Gentlemen: Please send me names of users in my area and also your folder "How to Contrast Mats with Dry Tape."

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**LINOTAPE PRODUCTS CO.** 744 W. Colfax, Denver, Colorado

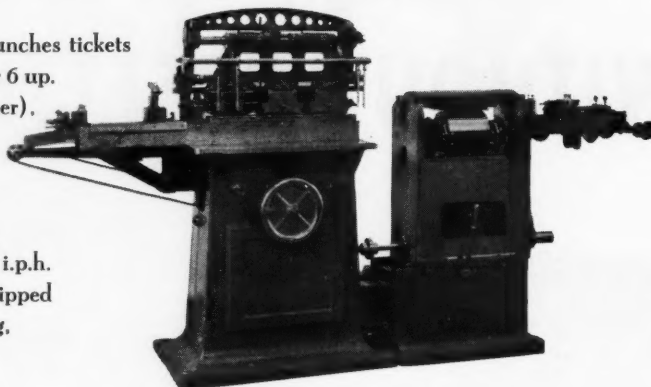




*Amsterdam Continental answers  
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This ad set in Libre, Egmont Family

Prints, perforates and punches tickets  
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Three colors front (or two colors and one number),  
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takes only minutes! Web-fed, takes paper,  
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Sturdy, simple to operate,  
all parts easily accessible.



*Write for full data, or come in,  
see for yourself in our showroom.*

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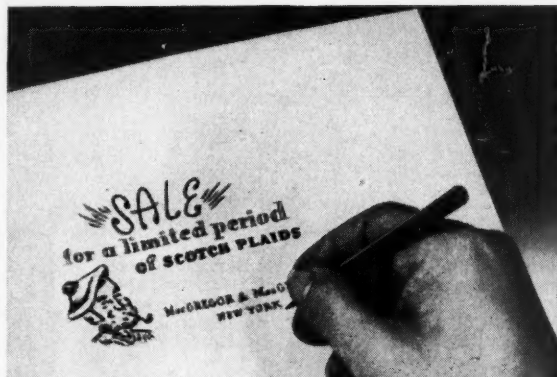
MANUFACTURERS OF  
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Make your sketch or take your proof on a Brightwater announcement paper 8½ x 11.



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Take a Brightwater card announcement transparency in the size you want.

For this amazing aid to quick results — ask any Brightwater Merchant for the Brightwater Card Announcement Kit — or write to



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105



*for the man with  
his eye on the gauge  
... PROFIT*

From his protected position on this Seybold Automatic Spacer, the operator speeds through pile after pile of clean-cut paper, accurate to a fraction of an inch. He sets the stops once; thereafter every cut is automatically gauged, precisely trimmed ... saving extra jogging and setting. That's what we mean by profit to the operator.

Cutter owners and their customers also profit from Seybold machines. Dependable production of accurate work at higher speed means satisfaction all down the line. Learn the story of Seybold Spacers. Write today.

HARRIS-SEYBOLD COMPANY CLEVELAND 5, OHIO

*Fine graphic arts equipment  
for everybody's profit*

*A Complete  
Service!*

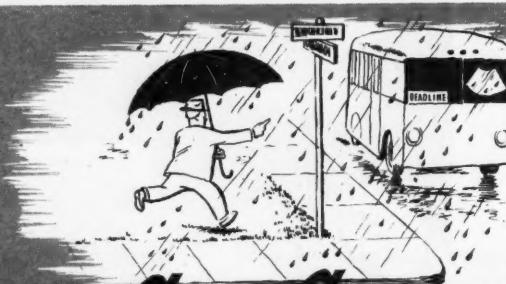
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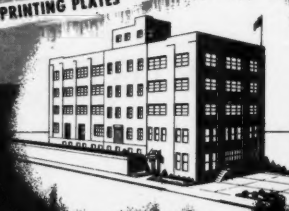
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*Cut Corners*

Save Time, without  
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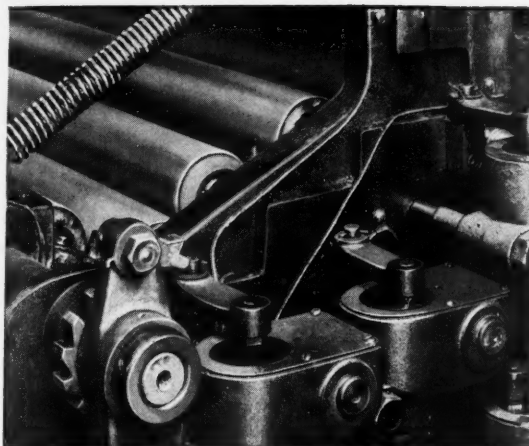
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MAKERS OF FINE PRINTING PLATES



**GRAPHIC ARTS CORPORATION OF OHIO**

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DETROIT NEW YORK CHICAGO





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on Hess & Barker's 4 to 8 color Letterpress are not synchronized. That is why the ink is alive and pliable and you are assured perfect ink distribution.

Every job on Hess & Barker's press holds its color because of the full and complete coverage at a considerable saving in the quantity of ink used.

To reduce production cost on all 4 to 8 color letterpress printing—see Hess & Barker's press run at high speed—then talk with our engineers and they will suggest money making ideas that you may cash in on.

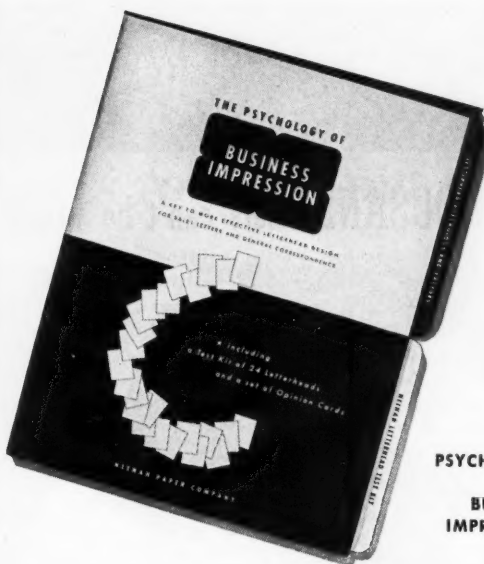
Telephone or write for the location of Hess & Barker's press nearest your office.

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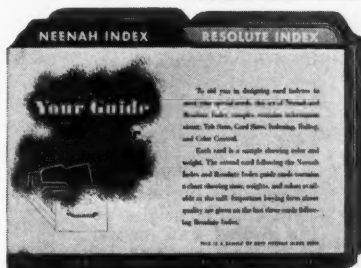
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A  
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*creative selling helps for*

## New Business

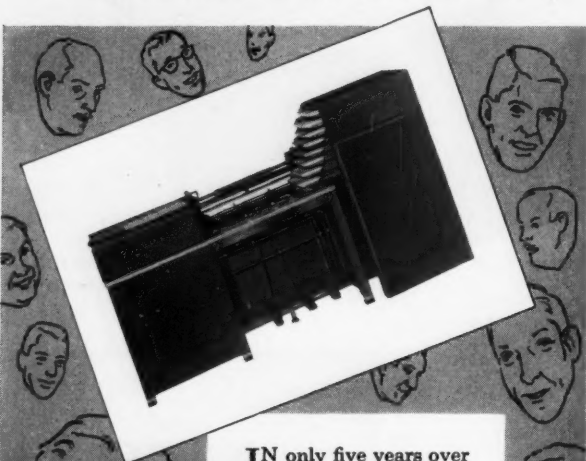
The three sales and sample portfolios illustrated above were designed to create new business for you. Each of these presentations contain helpful information and data for you and your customers when planning business stationery and office forms. Write us on your business letterhead for a free copy of any one, or all three of these unique pieces.



NEENAH PAPER COMPANY • Neenah, Wisconsin



a **THOUSAND** users can't be wrong



**I**N only five years over a thousand JCM Semi-Automatic Collating and Tipping Machines have gone into production for printers all over the United States and many foreign countries.

The reason for this popularity is simple . . . this machine does a job in the production of carbon interleaved forms unequalled by any other similar piece of equipment.

The fast, measured application of just the right amount of glue at the desired spot on the sheet speeds assembly of forms which are firmly attached. You will have no complaints from customers that glue tipped forms come apart during use. Join this select group of profit making forms producers. Write Dept. J-3 for complete information.

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**J. CURRY MENDES**  
CORPORATION  
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238 So. Clark St. CHICAGO, ILL.  
23 East 79th St. NEW YORK, N. Y.

**Get good metal  
in the middle...  
Blatchford**



Make sure your printing *gives* good impressions by making sure it *gets* them . . . from the metal that puts the ink on the paper.

Blatchford Metal is made to produce good impressions . . . on the finest of "coateds" or the coarsest of "news." It melts smoothly, flows freely, "gets" every bit of detail in the mat or matrix. Type, slugs and plates of Blatchford are true to the mold.

There's a Blatchford Metal available for every composing and casting machine, and for electrotype backing. Every pound of Blatchford is clean, correctly proportioned, uniformly alloyed . . . qualities you'd expect in a product of the leader in lead and lead alloys.

Remember, metal is the "middleman" in your letterpress printing process. Be sure of its fine performance. Buy Blatchford.

*Cut dross losses, get cleaner re-melts  
Use Blatchford Type Metal Flux*

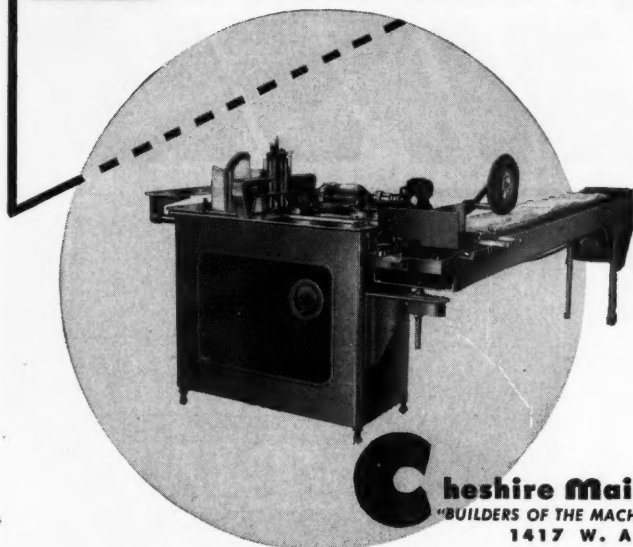
NATIONAL LEAD COMPANY - Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Dallas, Philadelphia, Pittsburgh, St. Louis; New York: E. W. Blatchford Co.; New England: National Lead Co. of Mass., Boston; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles.



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is the **NATIONAL** name  
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and the **original** name  
for "Honeycomb" base.

# ELIMINATE YOUR MAILING PROBLEMS!

## CHESHIRE MACHINES NOW AVAILABLE IN FOUR MODELS TO MEET YOUR NEEDS



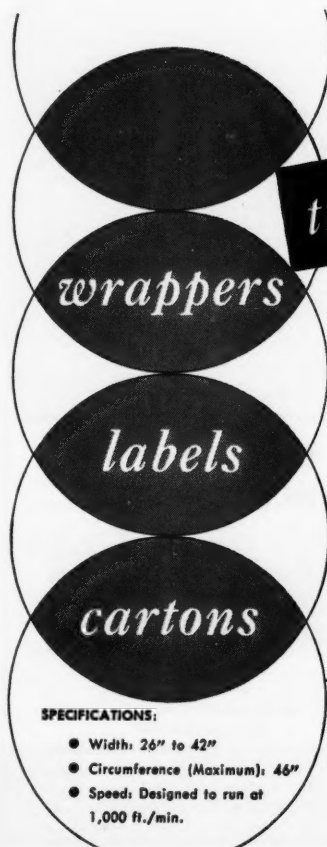
Cheshire offers the modern answer, regardless of the size of your mailing job. From the largest, high speed machines used for mailing mass-circulation periodicals down to low-cost semi-automatic equipment for fast mailing of letters, folders, pamphlets, etc. There's a size and speed to fit your needs. All automatically cut and attach addressed labels at higher speeds and lower costs. There's flexibility, too—can be used with Addressograph, Speedammat, Elliott, Pollard-Alling and other roll strip methods, as well as with Continuous Pack form labels.

Let Us Survey Your  
Mailing Machine Needs—  
Write Your Requirements



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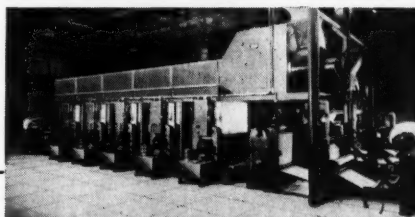
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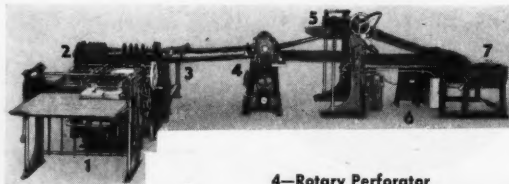
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**GH hi** **Nr** **GH hi** **Np**

30 Point 30 Point  
**IJjk** **Js** **GHhik** **Ot**

36 Point 72 Point 36 Point 72 Point  
**Kw** **Js** **IJlm** **Ot**

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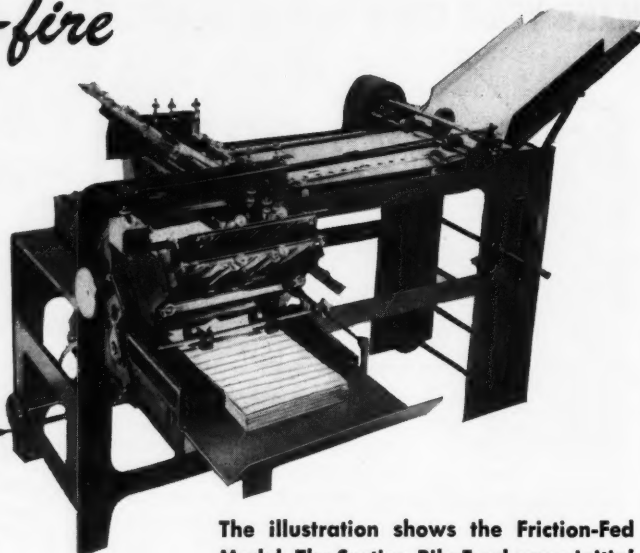
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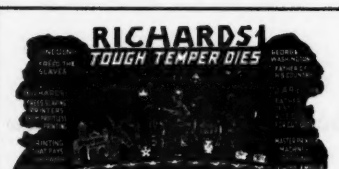
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2 Whirlers and vacuum frame

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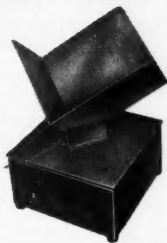
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B Kelly Special

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C35M Intertype #7867

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# 8-17" x 22"

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27" x 41" Two-Color Miller

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LS6 Harris, 2-color, 46 1/2" x 68 1/2".

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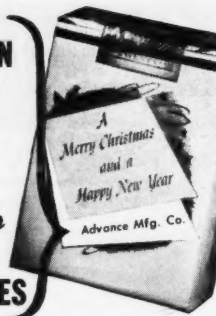
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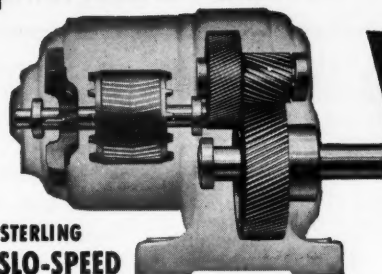
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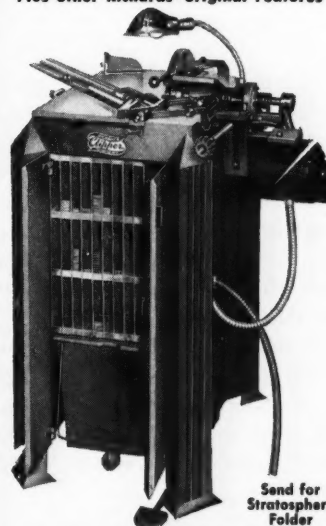
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# THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ Close on the heels of the French group of printers, which visited this country during the summer, came a number of Swiss Master Printers, all of them members of the Swiss Master Printers Association, with headquarters in Zurich, to tour American printing and engraving plants, and printing equipment manufacturing installations. They spent the last few days in August and nearly all of September in Detroit, Chicago, Pittsburgh, Washington, Philadelphia and New York, studying printing and engraving methods in use in the United States; their interests also included production methods, labor relations, and other matters pertinent to the industry.

It is interesting to note that these 12 Swiss Master Printers came at the instigation of their own trade association and that their expenses were paid, not by the U. S. Government but by the participating members themselves. This is a refreshing change of procedure, but you may leave it to the Swiss to think of something original like that.

\* \* \* \* \*

★ "Get out the damn scrap!" That's how Charles E. Wilson talks about the "emergency urgency" of moving scrap from the junk yards and industrial scrap piles to the steel plants. The situation is really bad, Mr. Wilson says, so it behooves all you printers to let go of that antiquated, obsolete typesetting machine, that broken down old cylinder press that smacks of the Gay Nineties, or anything else that will help the scrap metal drive. And while you're at it, don't forget about the Government order to get rid of zinc, copper, electrotypes, lead mold nickeltypes, etc. And our motto, which we've had done in needlepoint in 10 colors and put on our wall above the desk, is "Do It Now!" Let's "get out the damn scrap!"

\* \* \* \* \*

★ The bulletin of the National Association of Photo-Lithographers carried a bulletin the other week that Local No. 1, A.L.A., introduced a resolution, passed it and referred it to the International for adoption, to the effect that members of the Union would not be permitted to belong to either the Litho Clubs, the Young Lithographers or the International Association of Printing House Craftsmen.

Just what is this Union business coming to, anyhow! We echo the sentiments of Walter E. Soderstrom, NAPL's executive secretary. "Could it be that shop men are learning too much at these meetings? Are they learning how to do the job better and quicker? If common sense means anything, then this resolution should be filed in the waste basket." Amen, brother, and the quicker the better.

★ Somebody sent us a clipping from the *New England Homestead*. At first we thought it belonged in our "Do You Know That . . ." department, which is where we place most of the lesser news items from hither and yon, but on second look decided its clever barb belonged right here. It started out innocently enough: "DO YOU KNOW That Lincoln's Gettysburg address contained 266 words: The Ten Commandments contain 297 words; The Declaration of Independence contains 300 words, and that the OPS order to reduce the price of cabbage contains 26,911 words?"

\* \* \* \* \*

★ We couldn't resist telling you about something we read just a few days ago in the News Letter of the Master Printers Association of Newark (N. J.) and Vicinity, Inc.: "Do You Recognize This Portrait of a Man? 'Without him . . . tyrants and humbugs in all countries would have their own way. He is a friend of intelligence and thought . . . a friend of liberty . . . of freedom . . . of law . . . indeed the friend of every man who is a friend of order. \* \* \* 'Of all inventions, of all discoveries in science and art . . . of all the great results in the wonderful progress of mechanical energy and skill . . . the printer is the only product of civilization necessary to the existence of free men.' Yes, it's YOU, as 'painted' by Charles Dickens!"

\* \* \* \* \*

★ So they've gone and done it at last! And just as soon as the House and Senate can get together on a compromise arrangement, we'll have higher postage rates, not only on some first class but on magazine and newspaper rates as well. It would appear that the Government is doing its best, at least in the Post Office Department, to help the inflation spiral in its upward spin. Newspapers in some cities have already increased their single copy rates to 10 cents, annual subscription rates on many magazines have gone up, not to mention the rise in advertising rates general throughout the printing and publishing industry. And most of it in recent weeks has been in anticipation of the increased postal rates. AND what has the Government done to cut down on the tons of useless franked mail sent out by Congressmen to constituents who never bother to read it? Have the millions of pieces of bureaucratic drivel been reduced in any way?

\* \* \* \* \*

★ But let's end the column this month on a note of humor. We read somewhere the other day that two paper mills in Jamaica plan to use as raw materials banana trash, wild cane, sisal waste, wastepaper, and corata weed. That's really scraping the bottom of the garbage can!



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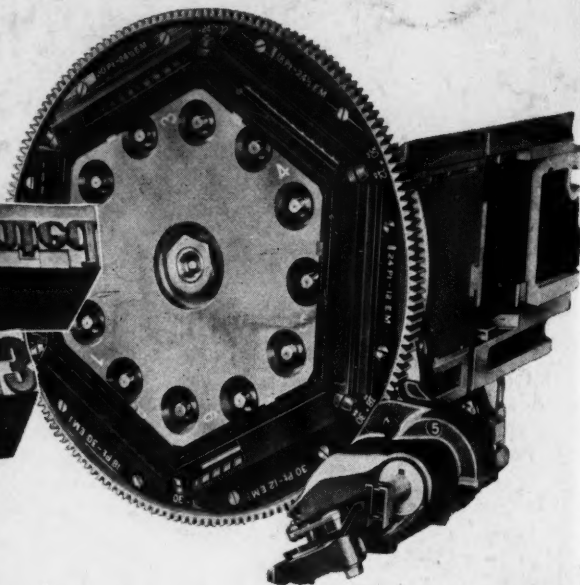
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